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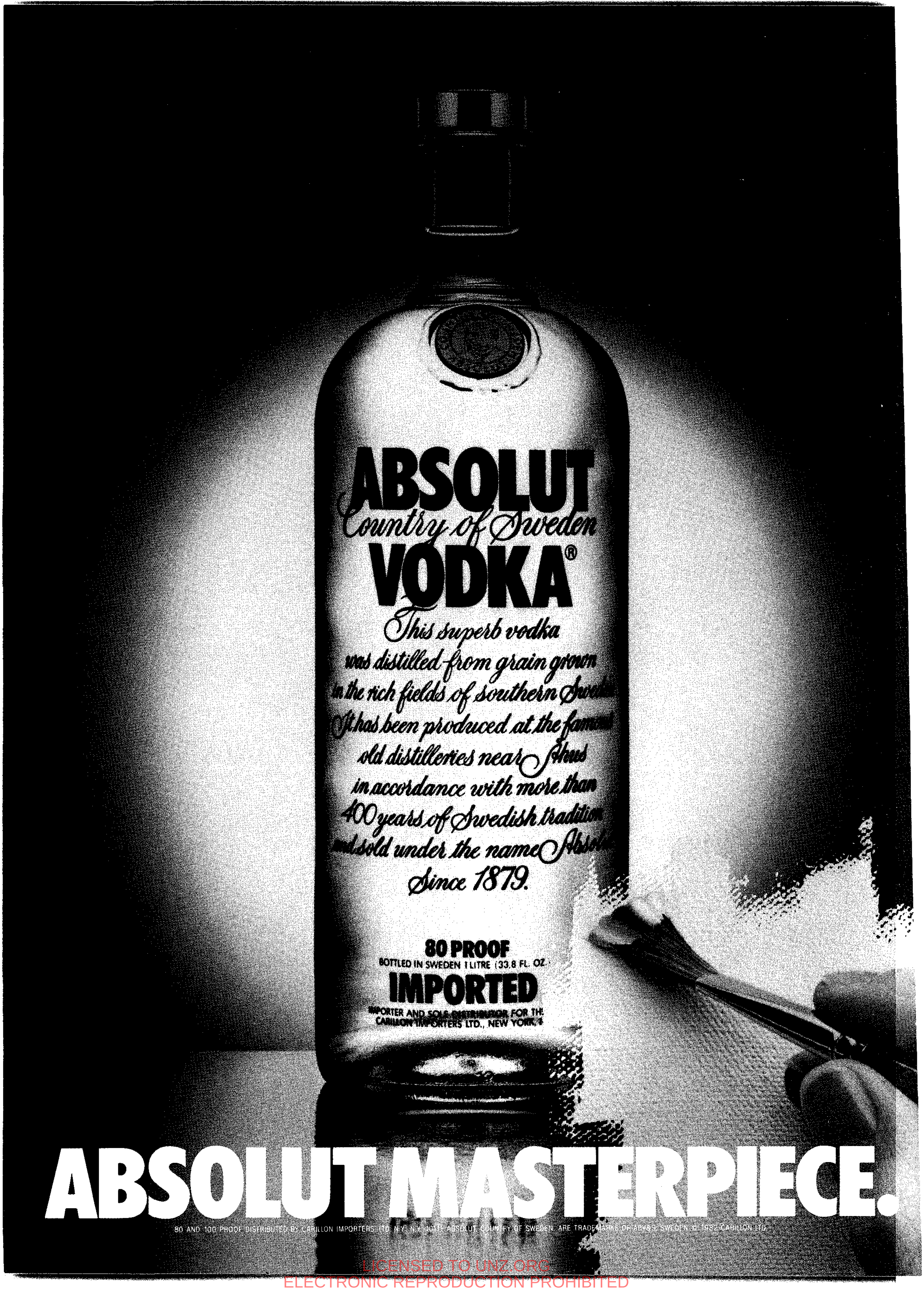
NEW YORK®

The Transsexual *The* Bartender *And the* Jewish American Princess

By Linda Wolfe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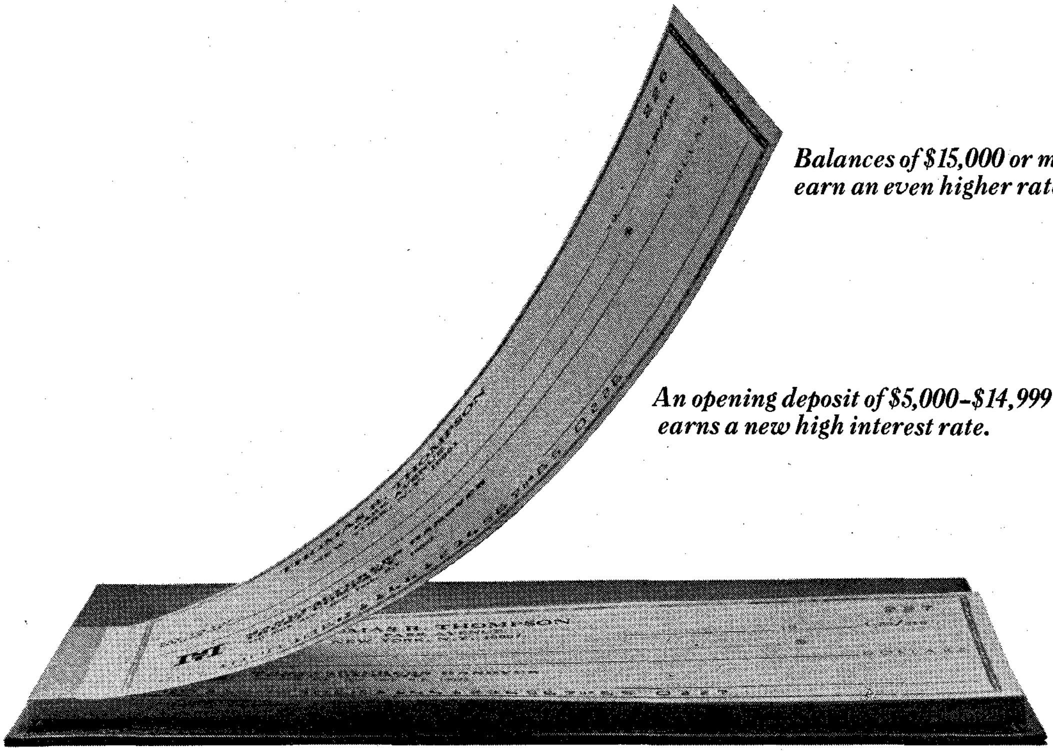

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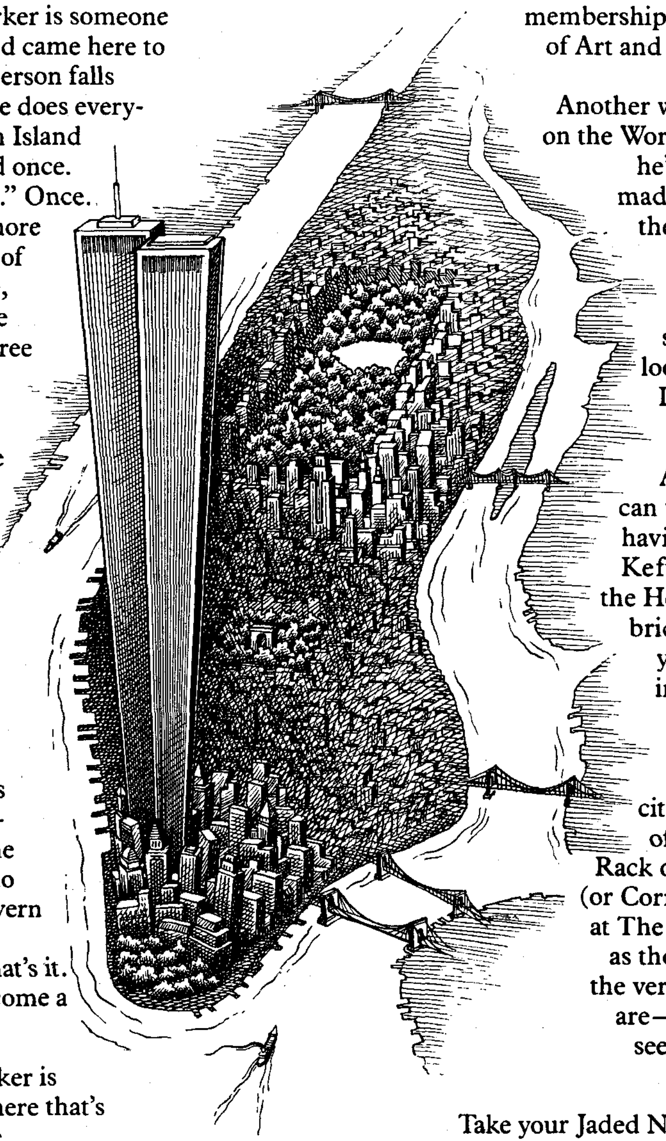
HOW TO MAKE A JADED NEW YORKER BECOME A NATIVE NEW YORKER AGAIN



By definition, a Native New Yorker is someone who grew up somewhere else and came here to go to work. Once arrived, this person falls seriously in love with the city. He does everything. Once. He rides the Staten Island Ferry once. He goes to Roseland once. And he saves up and goes to "21." Once. Then he starts becoming a bit more selective. He settles on a couple of Italian restaurants in the Village, a particular Chinese place on the Upper West Side, and two or three music places. He is now an official Native New Yorker.

Then the change begins. Maybe it's inertia, maybe familiarity, maybe the difficulty of getting around New York. He starts pulling back. He goes only to places in his neighborhood. If he is an Upper East Side New Yorker, he never goes to Macy's. If he's a Downtown New Yorker or a West-of-the-Hudson New Yorker, he never goes to Bloomingdale's. He goes to Balducci's or Zabar's. Whichever is in his territory. One or the other, but never both. He goes to Melon's or Clarke's or Pete's Tavern a couple of times a week. And maybe two other places. And that's it. The Native New Yorker has become a Jaded New Yorker.

By definition, a Jaded New Yorker is someone who rarely goes anywhere that's more than 15 blocks from home.

There are ways of coping with a Jaded New Yorker. One is to give him a season's subscription to a series at Lincoln Center. Or send him a membership at the Metropolitan Museum of Art and take him to a private showing.

Another way is to take him to Windows on the World. At Windows on the World, he'll find most of the things that made him a Native New Yorker in the first place. The same variety, the same sense of discovery.

The atmosphere is New York stylish. The people are nice to look at and interesting to talk to. Like the people you met when you first came to the city.

At Windows on the World you can watch the sun set while you're having Kushi Katsu or Moroccan Kefta or just jazz and cocktails in the Hors d'Oeuvrerie. Or count the bridges over the East River while you're walking past The Cellar in the Sky where they build an international meal around 5 superb wines. Or watch the lights come on over the entire city while you're deciding which of 600 wines to order with your Rack of Young Lamb, James Beard (or Cornish Hen or Supreme of Bass) at The Restaurant. It makes you feel as though you're seeing the city for the very first time. And in a way you are—from 107 stories up. You can see 3 states, 34 ships, 12 bridges, and one very beautiful Statue.

Take your Jaded New Yorker to Windows on the World. It's exciting to watch someone discover the city all over again. And, by definition, it's a lot more exciting to be a Native New Yorker than a Jaded New Yorker. Any time.

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The Transsexual, the Bartender, and the Jewish American Princess

By Linda Wolfe

At 21, John Delia was a homosexual who was making a name as a female impersonator at gay clubs in the suburbs. At 23, he underwent a sex-change operation and emerged as Diane Delia. A year later, the body of Diane Delia, with four bullet holes in the head, was fished out of the Hudson. Within months, police had charged two suspects: the 26-year-old nurse who had been Delia's girl friend when Delia was a man and the 22-year-old bartender who had been Delia's husband when Delia was a woman. Their murder trial this fall was one of the strangest in the annals of New York law.

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By Julia Vitullo-Martin

The policeman on horseback has been a reassuring, even romantic New York sight since the mounted force was founded, in 1871. But by the mid-seventies, what was once among the finest such units in the world appeared to be clopping into the sunset, the victim of cost cutting and changing times. Then, after a 1981 study found the mounties to be more cost-effective than car patrols, the city began buying horses again. Today there are five police applicants for every opening, and the coveted assignments go to veteran officers who have proved themselves in the line of duty. Their horses, trained in the Bronx and Coney Island, have also proved themselves—by passing a final exam on the mean streets of midtown.

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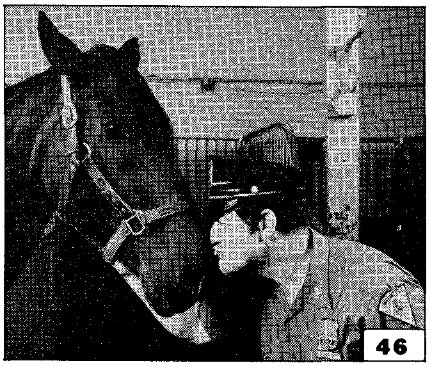

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The Toyota Supra. The car that shook up the automotive world last year returns with even more of the right stuff!

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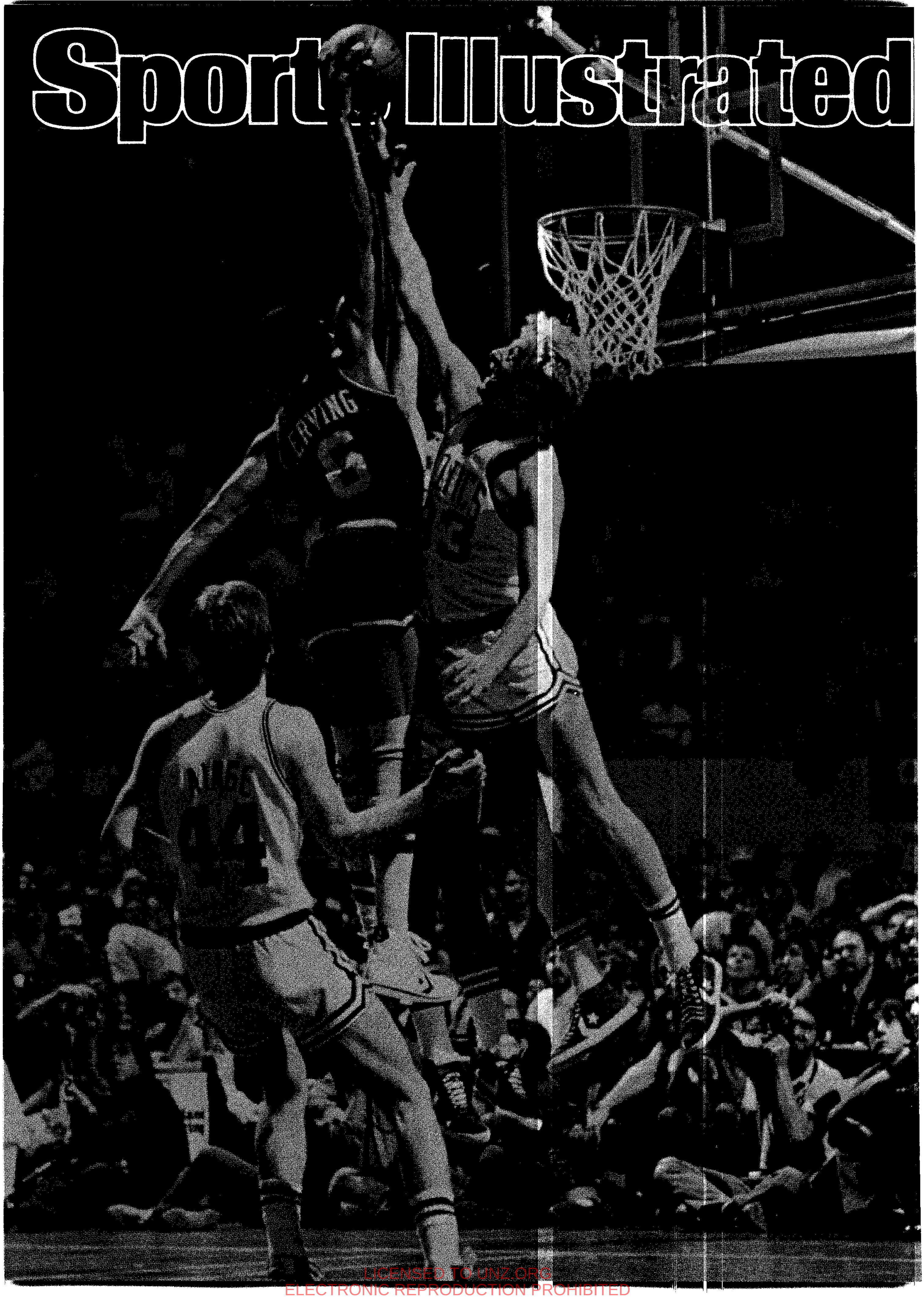
Sports Illustrated



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Sports Illustrated

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Capturing the best at their best—Julius Erving in mid-air, Larry Bird soaring with him—is one reason Sports Illustrated captures men and moves them with a power that's unmatched in print. Photography by Tony Tomsic for Sports Illustrated.

PLAYBILL®
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Albert and Lisette Deniel are the ideal culinary couple. He skillfully presides over the excellent kitchen, while she's a warm and most cordial hostess. These very prideful Bretons have made La Grillade an enduring popular theatre-area bistro favored by lovers of fine French cuisine, served in a family atmosphere.

Within, there's a friendly bar. The intimate, beam-ceilinged restaurant offers enchanting touches of the Deniels' colorful native Brittany; while upstairs, a homey private dining room seems a natural for parties and special occasions.

The French Continental menu, primarily a la carte, is highlighted by daily specials. Eminently worthwhile for our readers is the delicious pre-theatre dinner (please arrive by 6:30) with a nicely varied choice of hors d'oeuvres or soup, entree, dessert and a hot beverage.

The regular dinner selections feature a succulent Crêpe Maison (seafood pancake). Salads are fresh perfection. Recommended entrees: Paupiettes of Sole Au Chablis (rolled filet of sole in creamed wine sauce); Roasted Duckling With Apple, Orange or Sherry Sauce; and a panoply of superior grilled dishes. For an absolutely smashing dessert, try the rich, amazingly light Chocolate Mousse; or Fruit With Kirsch. Coffee preparation, an accurate barometer of a restaurant's overall quality, is exceptional.

La Grillade is open Mon.-Fri., noon-11:30 PM. Weekends, 5 PM-11:30 PM. Fine wine list; service by bottle, carafe or glass. Pre-theatre dinner $15.50-$16.50. A là carte entrees $9.20-$19.50. Casual dress. Maj. credit cards. Reservations. 265-1610.

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LETTERS

It's the Real Thing . . .

"THE REAL NEW YORK" [DECEMBER 27–January 3] is the New York I remember while growing up in the forties and fifties. Your article brought back not only the sights but the wonderful smells. I love New York as much as you do, and I'm glad it hasn't changed too much.

Lee Heuer
Miami Beach, Fla.

YOUR ISSUE NOT ONLY IS A SPLENDID tour de force but is also an essential tool every New Yorker should have at hand to explain our fabulous but puzzling city.

George Lang
Manhattan

IN YOUR YEAR-END ISSUE THERE WAS A short piece on my store. I've always liked your magazine, as have my customers—borne out by the incredible number of them who saw the article and came to visit this past week. The story really caught the flavor of my store, and of New York—something nobody does better than your magazine.

George Rapoport
Ar-Bee Men's Wear
Manhattan

HAD YOU CHECKED THE NEW YORK *Times* of December 26, 1979, you could have read Mimi Sheraton's article on herring in New York, in which Ms. Sheraton rated the product turned out by A. Flaum Appetizing shop, in Williamsburg, as one of the best herring in New York. Although Arthur Cutler (Murray's) stated that he knows of no one else who pickles and cures herring himself, it is well known by herring lovers throughout the New York area that the Flaum family has been doing just that for over 50 years, right in their little shop. With all due respect to Murray's and Zabar's, only Flaum's herring has that real old-fashioned "ta'am" that herring a-"fish"-ionados crave.

Wolfgang I. Rauner
Queens

YOUR SPECTACULAR YEAR-END DOUBLE issue is lacking in one respect. There is no mention of the county of Richmond. We have the Snug Harbor Cultural Center, the Tibetan Museum, Bay Street Landing, and so much more. When I receive a copy of your magazine that touts itself as heralding the real New York, I do find it sad that no mention of Staten Island is made.

Valerie Delman
Staten Island

I THOUGHT YOUR COLLAGE OF PEOPLE and places a good representation of the heartbeat of New York. Nevertheless, I was surprised at certain omissions, such as the original Nathan's, on Coney Island; McSorley's Old Ale House; all of 13th Avenue from 39th to 55th Street, in Brooklyn; an egg cream.

Moses Nail
Brooklyn

SO HERE'S TO THE REAL NEW YORK—white, predominantly male, and displaying a decided preference for Manhattan—"long may it stay exactly as it is." Is that just wishful thinking?

Amina Abdur-Rahman
Brooklyn

. . . Or Is It?

JENNIFER ALLEN'S "BRAVE NEW EPCOT" [December 20] helped me to recall my feelings about Disney World. I know people profess to love the place and visit it every year, but even the parade at sunset, which was packed ten- or twelve-deep, failed to raise the level of enthusiasm much beyond blank stares.

I find it sad that people feel they must visit controlled tourist places like Mystic Seaport, Old Sturbridge Village, and Williamsburg when the real thing does exist and is infinitely more interesting. Why not visit a real seaport in Maine, where, instead of eating hamburgers in a fake nautical environment, one can actually eat real fish that the real fishermen just brought in? Or spend some time in Newburyport, Massachusetts, or on Nantucket, where the streets lined with Colonial homes aren't reproductions, with local women in wigs reciting canned speeches, but places where you can actually meet old-timers.

Maybe visitors to EPCOT and Disney World look unhappy because the places are so devoid of a past that, in a way, they are our worst fears come true.

Leslie Long
Darien, Conn.

HAVING JUST RETURNED FROM A FAMILY trip to EPCOT, I found Ms. Allen's article disturbingly cynical. Her critical fervor seems to have blinded her to the qualities that make EPCOT the wonderfully uplifting experience it is. Anyone who can reduce the magic of the 3-D movie in the Kodak pavilion to a film "showing children romping through fields" is bet-

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

ter off staying home and sticking to the six o'clock news. Our family found EPCOT food for the soul, and returned home recharged and better able to deal with the harsh realities that assault us daily.

Gail Fleur
Nanuet, N.Y.

Caustic Critic

IN ALL MY YEARS OF READING RESTAURANT reviews, I have never encountered an article as nasty, snobbish, and peppered with ethnic and other slurs as “Stage-Door Canteens” [by Seymour Britchky, December 13]. “Look around [Wally's steakhouse], and at any time there is at least one gentleman in the place talking with both cheeks full. Do not be surprised if he wears a rug, has a row of cigars in his shirt pocket.” Wow! The dragon slayer got three with one slam here: full-cheeked eaters, wig wearers, and cigar smokers. One can't help wondering what horrible fate would await these miserable worms at La Grenouille!

“Cut off a square of Luchow's and you have a New Jersey living room.” What in heaven's name makes living rooms in New Jersey places of scorn?

Seymour Britchky saves his most withering comments of all for “visitors from the provinces” who “eat at Sardi's and take in a show the same way that they traipse [New Yorkers glide, maybe?], glazed of eye, through museums.”

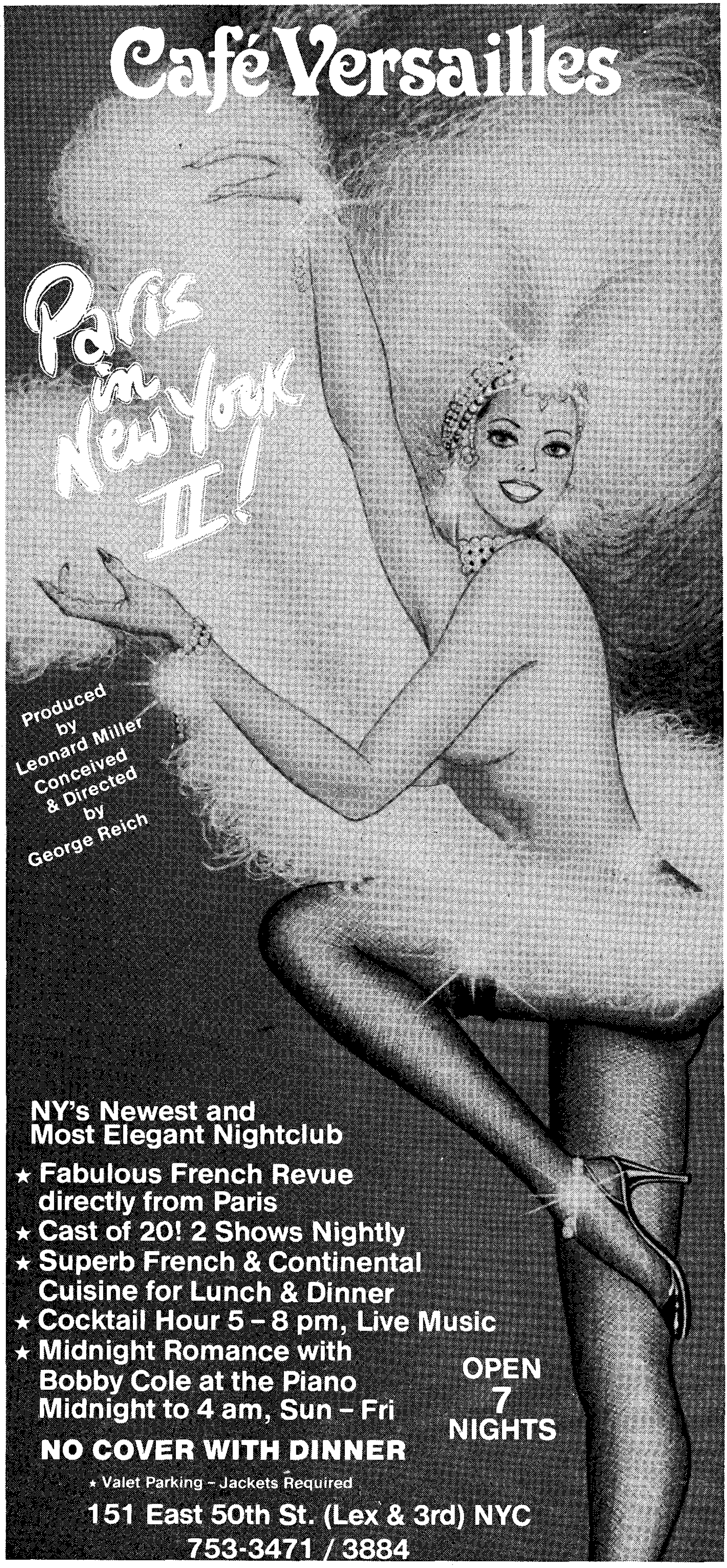
Writers as condescending as Mr. Britchky give our city the bad name it has earned from so many people in the sticks, including New Jersey. Whom does he think the New York Visitors' Bureau woos with expensive advertising campaigns?

Inga Avins
Staten Island

True in Their Fashion

THE AUTHORS OF “APARTNERS: NOT Quite Living Together—and Loving It” [by Phyllis B. Grodsky and Arthur Weinberger, December 13] state that the model for couples who maintain separate residences is Simone de Beauvoir and Jean-Paul Sartre. But I wonder how many New Yorkers could weather the ups and downs of the Sartre-Beauvoir union, which was certainly not a “constant honeymoon.” Although the pair allowed each other to experiment with “the fleeting riches of others,” Simone could never reconcile her feelings of regret and jealousy, particularly when Sartre, at the age of 51, became deeply involved with a 17-year-old Algerian student. Could it be that most of today's apartners are no better at handling sexual jealousy than two of the greatest intellectuals of the twentieth century?

Nancy Brennan
Manhattan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A very important means of sustenance. The daily application of Nutribel gives your skin nourishment and moisture . . . 24 hours a day.

- **The Nourishing Ingredient**
  Nutribel's patented formulation contains linoleic acid, an essential ingredient in young, healthy skin.
- **Moisture**
  Nutribel supplies selected moisture agents that penetrate deep into the base cell layers where new cells get their start.
- **Elasticity**
  Nutribel enhances your skin's natural flexibility, allowing the skin to yield easily to facial expressions. Our lab tests prove it.

Nutribel Nourishing Hydrating Emulsion, in light yet luxurious fluid texture. For the moisturizing care and feeding of your skin.

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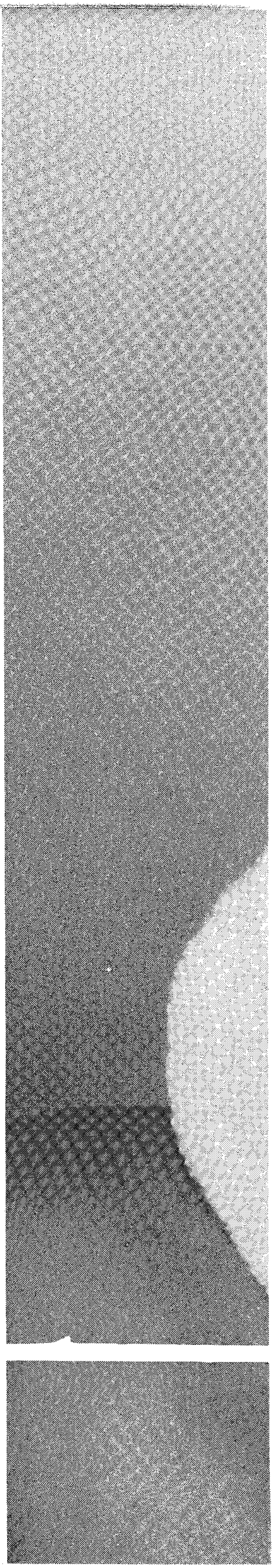
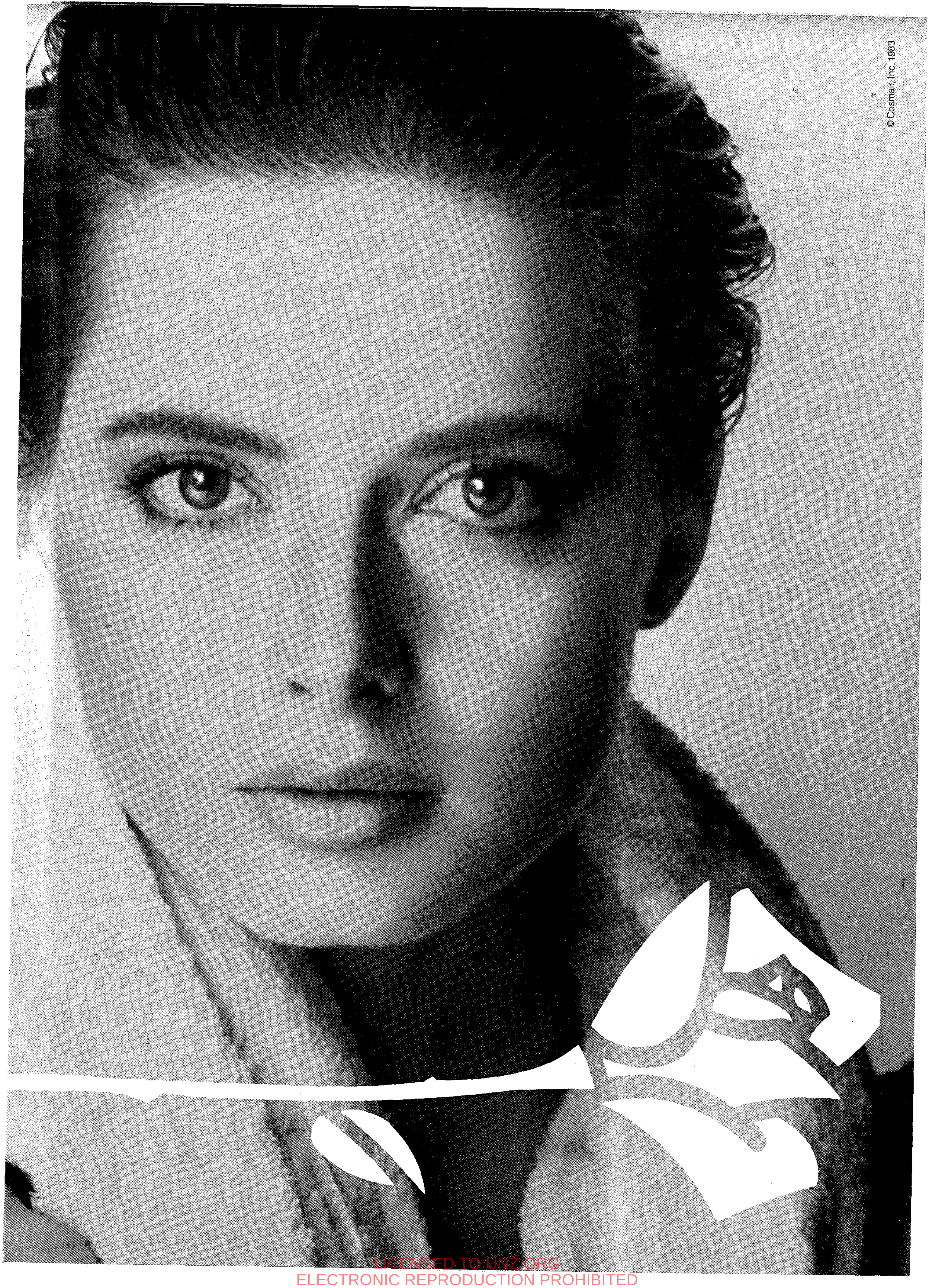
LANCÔME
2.4 fl. oz. / 71 ml
LANCÔME

LANCÔME
PARIS





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INTELLIGENCER

An Undeserved Break for PeacePAC?

WHAT IS PEACEPAC? THE anti-nuclear-arms organization is registered with the Federal Election Commission as a political-action committee but with the Postal Service as an educational group. That means it can send mailings for less than 5 cents apiece, and critics are warning that many of the nation's 3,300 other PAC's may try to do the same.

"I'm incredulous that the Postal Service is allowing taxpayers to subsidize this political activity. They will lose millions if the news gets out that it can be done," fumed conservative fund-raiser Ann Stone. Representative Dan Crane, an Illinois Republican, is asking for an official explanation.

PEACEPAC
FOR THE PREVENTION OF NUCLEAR WAR

PeacePAC official John Isaacs maintained that his group was entitled to its mailing subsidy because it is affiliated with an educational group, and said, "We do a lot of educational work, sending out materials, for instance, on arms-control issues."

Peter Fenn, outgoing director of Democrats for the 80's, a PAC that pays the Postal Service's bulk rate—approximately twice the PeacePAC rate—said, "I think we should all look at this. We could have saved about $20,000 in 1982." Leif Noren, treasurer of the National Conservative Political Action Committee, estimated that his group could save $350,000 a year.

A Postal Service lawyer said, "If there's a complaint, it should be sent to our Office of Mail Classification. We have no power to censor what PeacePAC puts in an envelope."

Phipps Feud Goes to Court

A DISPUTE OVER CONTROL of the $1-billion Phipps fortune has erupted in a legal clash between a family relative, Esmond Martin, and a trust allegedly dominated by horse-racing buff Ogden Mills ("Dinny") Phipps.

In a drama that the magazine *Institutional Investor* will detail in its January issue, out this week, Martin is asking a New Jersey court to let him pull his $25 million out of the trust, which manages nearly all the assets of heirs of Henry Phipps, the steel tycoon. The trust is "rife with unholy and unsavory incestuous relationships," Martin charges in court papers. He alleges that mismanagement led to an $87-million loss.

The magazine says his rebellion has spread to other relatives, and quotes a trust executive as contending that trust chairman Dinny Phipps's "only business experience [was] running a racing stable." A spokesman for the trust denied it was dominated by Phipps, and pointed out that its chief executive officer, John Whitmore, is a "very professional banker."

A Hitch in Hitchcock's Credits

ONE OF ALFRED HITCHCOCK'S most famous sequences, the shower scene in *Psycho*, was in fact directed by someone else, according to a new biography of the late filmmaker.

New School film professor Donald Spoto reveals in *The Dark Side of Genius*, to be published by Little, Brown in March, that Hitchcock delegated the design and shooting of the scene to Saul Bass, a graphic designer.

"When I'd finished storyboarding the sequence, I shot a rehearsal of it, and when we were ready to shoot, Hitch said, 'You're on. You know how to do it, you do it,' " Bass confirmed to *New York*. "He sat, Buddhalike, and I directed."

Bass, referred to in the 1960 classic's credits as a "consultant," added that he and another subordinate also edited the sequence. "Hitch wasn't there. He looked at it later and inserted two shots."

Now a director himself, Bass said that it would have been "wonderful if he had said I'd done it, but we were friends until the end."

Shower scene: *"Hitch said, 'You do it.' "*

A Clash Over 'Creamcheese'

THE LITERARY LIONS AT *Harper's* magazine and Farrar, Straus and Giroux are snarling at one another over the morals of Susie Creamcheese.

After seeing advance galleys of the magazine's scathing February cover story about Susan Sontag's latest book, Sontag's publisher, Farrar president Roger Straus, wired members of the *Harper's* board of directors demanding that they change the piece's title—"Susie Creamcheese Makes Love Not War" (subtitle, "What Susan Sontag Is Full Of").

Sontag: *Intellectual groupie?*

"His publicist rang me up and said there was a vulgar children's song, based on a Philadelphia cream-cheese ad, about a Susie Creamcheese who's 'so spreadable it's incredible,' " *Harper's* editor Michael Kinsley told *New York*. "We've never heard of it, and we don't talk like that here. I don't know if they do at Farrar, Straus."

Kinsley said the headline was inspired by a sixties Frank Zappa song about a rock groupie, "meaning, Sontag is an intellectual groupie." He was backed by *Harper's* chairman Donald Petrie, who said, "I can fire, but I don't censor." (Petrie suspended and then reinstated Kinsley over business practices last fall.)

Said Straus, "This is *Harper's* in a new incarnation. The headline is an obscenity."

BY SHARON CHURCHER

Photograph, right: © 1983 by Thomas Victor.

What Happened to Funds From White House Gala?

WHEN RONALD AND NANCY Reagan served as hosts of a glittery fund-raiser for a Hispanic-American group last September, it supposedly demonstrated that contributions from private enterprise can make up for federal social-spending cuts. But the private enterprise of a man who helped arrange the affair has allegedly gotten out of hand.

In papers filed in District of Columbia Superior Court, the National Coalition of Hispanic Mental Health and Human Services Organizations claims that socially connected fund-raiser Edward van Kloberg III, who helped enlist the wife of Reagan aide James Baker as chairman of the event, has made off with much of the money from ticket sales.

Tickets, at $250, bought a White House reception, dinner at an embassy, and a ball at the Organization of American States.

"You don't expect this when Mrs. Baker is your chairman and the invitations are issued under the names of the First Lady and people like Rosalynn Carter and Lady Bird Johnson," one source close to the Hispanic group charged. He said the event was designed to make up a shortfall in funding for the group's youth program, which last year suffered a 50 percent federal-aid cut.

An official of van Kloberg's firm refused to comment.

At the bash: *Recouping lost federal aid.*

Hollywood Shutdown Feared

STUDIO CHIEFS AND PRODUCERS, worried that another actors' strike may be looming, have started to consider delaying projects scheduled to begin shooting in the spring.

"Nobody was paying any attention to this situation until a few days ago," one leading Hollywood producer told *New York.* "But suddenly word has started to percolate up from the labor-relations people at the studios. They're indicating that an actors' strike could very well be in the cards."

The three-year contract covering the 52,000-member Screen Actors Guild and the 56,000-member American Federation of Television and Radio Artists, which was reached after a three-month strike in 1980, expires at the end of June.

The two unions haven't even published their wage demands yet, but studio executives point out that with unemployment running high among actors, many members of the guilds may decide that they have nothing to lose by striking. Moreover, considerable bitterness still lingers from the 1980 negotiations, in which some actors feel they were "had."

Still, SAG spokeswoman Kim Fellner said, "No one wants to strike at any time." And AFTRA's Dick Moore added that "we haven't even finished framing our demands. It's much too early to say anything about a strike."

Katie Kelly's Plea for Tix

NEWLY UNEMPLOYED TELEVISION critic Katie Kelly has sent out a form letter that some press agents claim demonstrates chutzpa uncommon even by the standards of their profession.

"If you could find it in your heart to keep me on your press list . . . Opening nights, second nights, previews—I just want us all to be happy both now and in the future," says the mailing, which the former Channel 4 reviewer has sent to Broadway and movie flacks.

"Why should she get free tickets?" asked one miffed agent. "A lot of people stay on our courtesy lists when they retire, but she can work and buy her tickets."

Kelly, who said she had quit WNBC-TV to pursue personal interests (some insiders claim she was upset because the station refused to give her a pay raise), told *New York* that she certainly could afford to pay her own way, but "I expect to get another job in six months, and I think they realize it is in their best interests to keep me on their lists."

New Look for Washington 'Post'

THE WASHINGTON *Post,* FAT with advertising after the demise of the Washington *Star,* has invited two of New York's most prestigious graphic designers to give it a face-lift.

Walter Bernard and Milton Glaser expect the project to be the first for their new editorial-design-and-development firm, WBMG. (Glaser's own firm will stay in business.)

"The *Post* has stabilized after the onslaught of advertising from the *Star.* They're ready for this," said Bernard. Glaser is a co-founder and former design director of *New York;* Bernard was once art director. Since then, Bernard has successfully redesigned *Time, The Atlantic,* and *Fortune.*

Post executive editor Ben Bradlee said he couldn't be specific about what he has in mind for his paper.

Bernard: *Redesigning.*

Helmsley Victory: Renters Must Pay

AS A RESULT OF A LEGAL victory for a company partly owned by real-estate tycoon Harry Helmsley, hundreds of New Yorkers may soon get bills for back rent on apartments they vacated years ago.

The case involved the 1,800-apartment Windsor Park complex, in Queens, for which the company received a 6 percent "hardship" rent increase in 1979 over rent-stabilization levels. The hike was retroactive for four years, but the city ruled then that tenants who didn't want to shell out could simply cancel their leases. Now the State Supreme Court's Appellate Division has decided, on a Helmsley appeal, that such tenants must pay up even if they moved.

Kent Karlsson, attorney for the Helmsley tenants, warned that past residents of other buildings may be affected. "Some people who moved into these buildings and out may never have known the landlord was seeking an increase," Karlsson said. "It's insane."

But Gary Rosenberg, a lawyer for the Helmsley partnership, asked, "Why should tenants be allowed to benefit from low rents and then just leave?"

Photographs: top, Washington *Post;* bottom, Joyce Ravid.

THE CHASE HIGH RATE CONTINUES THROUGH JANUARY 31.

IF YOU'RE STILL KEEPING CASH IN A MONEY MARKET FUND, THIS IS WHAT YOU'RE LOSING:

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Thanks to the tremendous response we've had from you, we're extending this offer. So right now you can still get a guaranteed minimum interest rate of 11% through January 31. (In case you don't realize what a special offer this is, last week's average rate for the ten largest money market funds was 8%. And that was for higher yielding, taxable funds.)

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After January 31, the Chase rate will vary weekly, depending on money market conditions. We intend to make sure it's competitive with rates offered by money market funds and New York area banks. After all, a special rate is great for getting acquainted, but for the long term, we know our customers demand high money market rates. And we're determined to pay them.

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- See a teller at any branch.
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- Dial the telephone or mail your instructions up to six times a month.

Each month you'll receive an easy-to-read statement of your account showing all the transactions you've made, plus all the interest you've earned. The statement can also include your Chase Checking Account, so you'll have a clear, convenient, well-organized record of your banking activity.

You're Losing The Security Of FDIC Insurance.

With money market funds, you may have sacrificed security to get high yield.

But all that changes with The Chase Money Market Account. We not only pay high money market rates, we also offer something the funds couldn't match if they wanted to. The security of FDIC insurance.

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On Madison Avenue/Bernice Kanner

TOBACCO ROAD

Cigarette Money

THE SMOKE-GETS-IN-YOUR-EYES TEST: How many cigarettes do you think were smoked in this country in 1981? One hundred million? Fifty billion? A hundred billion? Americans puffed on over six times that many. They smoked 640-billion cigarettes in 1981, 8.5 billion more than in 1980. That comes to 10,666 cigarettes, or 533 packs, for each of the estimated 60 million adult Americans who smoke—almost a pack and a half every day.

That's a lot of smoke, and the manufacturers enjoy a profit of about 8 cents on each one of those packs. A brand need not sell anywhere near as well as Marlboro—America's most popular cigarette, with a 19.3 percent share of the market—to make big money. Nor need it do as well as the other top names: Winston, with a 13.2 percent share, Salem (8.8), Kool (7.9), Camel and Benson & Hedges (each 4.9), Merit (4.4), Pall Mall (4.3), Vantage (3.9), and Kent (2.8). For a brand to succeed, says Goldman, Sachs analyst Jeffrey Weingarten, it must snag at least a half-percent share of the $13.6-billion industry and sell perhaps $65-million worth of cigarettes to retailers. That means 160 million packs a year.

As you might suspect, it's not easy. Launching a new cigarette is to marketing what masterminding a lunar landing is to technology: a big and risky enterprise. Nonetheless, R. J. Reynolds, the country's biggest tobacco company, with a third of the domestic market, is doing it right now with Bright, a new, minty low-tar cigarette—Reynolds's rivals call the taste pepperminty, indicating a flavor most people would much sooner associate with candy. Bright is the first truly new brand (as opposed to extensions of existing brands as lights, 85s, 100s, or menthols) with broad appeal (as opposed to brands aimed at special markets) since Barclay began plastering its elegant, wistful-looking man on billboards, store displays, bus panels, and newspaper and magazine pages all over the country in September 1980. Women have been the biggest special market lately, and beige packages and cigarettes have proved to be *the* way to attract them.

Here comes
BRIGHT
A fresh new taste experience that outshines menthol.
It not only tastes fresher while you smoke. It even leaves you with a clean, fresh taste.
BRIGHT 100s
BRIGHT
You never had it so fresh!
The Surgeon General Has Determined
Cigarette Smoking Is Dangerous to Your Health.

New Bright: *The one cigarette to have when you're having more than one?*

Reynolds won't go into detail about its investment in Bright except to say that it was two years in development. First, says Reynolds spokesman Nathaniel Walker, market research revealed that, although over 200 cigarette choices were already out there, there was still room for "a fresher-tasting cigarette that carried over after many smokings." Bright is designed to be among cigarettes what Schaefer claims to be among beers—the one to have when you're having more than one. The manufacturer asked its research-and-development people to concoct something that would refresh and leave the mouth feeling moist. Smoke it and you'll feel "almost like you just got through cleaning your teeth," Reynolds president Gerald Long has said.

Just how this is accomplished is, of course, proprietary information. Cigarette marketing is ferociously competitive, and the six major tobacco companies guard their formulas zealously. Walker won't even mention the other possible names brought up in focus groups—they might be trotted out for yet unborn cigarettes, and could be pre-empted by a troublesome rival manufacturer.

How big is Reynolds's stake in Bright? Vice-president Martin Orlowsky describes the launch budget as "major" and "significant." A successful launch is likely to cost between $80 million and $100 million, says Weingarten, but Brown & Williamson is said to have spent $150 million introducing Barclay (apparently to good effect—the brand now has a 1.3 percent share) and has pumped an estimated $125 million into an attempt to revive Kool, which has slipped steadily since 1975.

The cigarette industry was fairly staid—and, in the thirties and forties, sparsely populated—until Winston came out with its filter in 1954. That opened the floodgates for imaginative marketing and a proliferation of different lengths, filters, and "smoking concepts." One innovation was the coolant menthol, which now accounts for 28 percent of the market. Another was low-tar and ultra-low-tar (6 milligrams or less) cigarettes, which have grown to encompass 60 percent of the market. In 1977 alone, 26 new low-tar brands cropped up on shelves.

Many brands over the years have disappeared almost before they appeared. Remember Hit Parade? It was introduced with great fanfare in 1956 and vanished in 1962, after the TV show of the same name was retired. Arctic Lights came and went, and so did Winston menthol, Doral low-tar (though Doral ultra-low survived), and Tempo, a cigarette Reynolds sold regionally and then withdrew from the market. Fact was brought out in 1976, vanished later the same year, reappeared in 1977, and disappeared for good in 1978. Lucky 10s flopped in 1981.

Tobacco marketers often find it hard to let brands die. American Tobacco, a division of American Brands—the fourth-largest tobacco company, behind Reynolds, Philip Morris, and Brown &

Photograph by James Wojcik.

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Williamson—is now re-launching Lucky Strike with a filter tip in hopes of recapturing the glory of 1931, when Luckys surpassed the Hump, as people then called Camel, and corralled 39 percent of the market. But in June 1977, when Reynolds came out with Real, the all-natural cigarette—some called it tobacco's version of the granola bar—the maker bragged that it was inaugurating the biggest send-off in the history of packaged-goods advertising. Three years later, Reynolds buried Real, and marketers were comparing it to the Edsel and the *Titanic.*

To get smokers to try a new brand, the manufacturer must barrage them with the name and virtues of the product. Brand loyalty is stronger for cigarettes than for any other product. According to the Federal Trade Commission, the top six tobacco companies spent $1.24-billion in 1980 trying to induce smokers to change brands. Advertisers rely more on winning converts from competitors than on attracting new smokers, and marketing is everything.

Advertising, coupon promotions, and artful displays are among the most important elements of the marketing. Free samples are another device almost universally used with new brands. When Barclay was launched, its makers handed out whole cartons. When Triumph 100s made their debut, the promoters gave away a lighter with every carton sold. The most popular giveaway, however, is still the eight- or twenty-smoke sample pack, though its effectiveness remains unmeasured.

Most advertisements take one of two approaches: They push low-tar or similar "health" claims or they try to associate the cigarettes with the great outdoors, via rugged-looking cowboys in idyllic settings, romanticized construction workers on the job, active sportsmen in the wild, or simple country settings. But the tobacco companies are sometimes very crafty marketers, developing innovative ways to penetrate the public consciousness. In 1981, Philip Morris got Merit's name on the air—despite cigarette advertising's being banned from radio and television—by creating the Merit Report, a public-opinion survey offered for quotation on news shows. In 1982, Reynolds found a way to reach sports fans when it provided hundreds of local newspapers with a fancy border—promoting Camels—for their home-team box scores. The company paid a heavy premium for the space this took up. Reynolds fared less well during the Larry Holmes–Gerry Cooney fight last June. The company had planned to blazon "Camel" on mats and ring posts, but the Justice Department raised questions about a possible violation of the broadcast-advertising ban, and Reynolds dropped the idea.

The best times are tough for establishing new brands; right now is especially bad. The industry has been plagued by damning reports from the United States surgeon general's office, the Food and Drug Administration, and the American Cancer Society, by other frequent health studies, and by the warning labels first applied in 1966 and subsequently toughened. In addition to the TV-and-radio-advertising ban, the tobacco companies have their own self-imposed prohibition on celebrity endorsements, because they might be too attractive to children. Fifty years ago, athletes, actors, and even doctors pitched cigarettes.

The federal excise taxes that went into effect January 1 have added a new punishing blow. Taxes have shot from 8 to 16 cents a pack, and the retail price of a pack has risen to at least a dollar. Two months ago, the average price nationwide was 81.9 cents; in 1981, it was 63 cents, and in 1980, 60 cents.

The price jolt has plunged the industry, which had grown 17 percent in the last decade, into "total chaos," says Jeffrey Weingarten. Cigarette sales are expected to shrink 3 to 5 percent, the biggest setback in over a decade. Manufacturers should be hit hardest within the next few months, for retailers have stockpiled thousands of cartons bought at the old, lower prices in anticipation of the new taxes.

Cigarette-makers may have a new worry on top of rising taxes and health consciousness: generics. So far, the unbranded cigarettes in the black-and-white packs (they are, in fact, manufactured by Liggett & Myers Tobacco Company, the sixth-largest cigarette-maker) haven't caused any real jitters. They account for slightly less than a 1 percent share. An unwritten rule of marketing is that the closer to one's mouth a no-brand product is used, the slimmer its chance of acceptance; also, cigarettes are a product often associated with the user's self-image. When J. Walter Thompson, the ad agency, asked smokers whether they'd consider buying generic cigarettes, 49 percent claimed they wouldn't, even at half the price of their current brands.

But all that may change, predicts Weingarten. For one thing, advertising dollars have begun to be put behind the no-names—Liggett & Myers is pumping $3 million into advertising more than a hundred different private-label and generic cigarettes in 55 markets across the country, touting "name brand quality without the name brand price." "I'd clearly watch generics," Weingarten advises. "We're entering an era of value-conscious cigarette marketing, something that hasn't been a factor in the last ten years." And there's always the chance that no-names will become the new chic. ■

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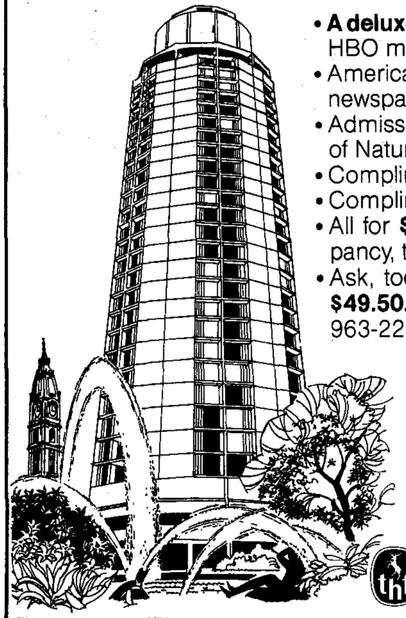

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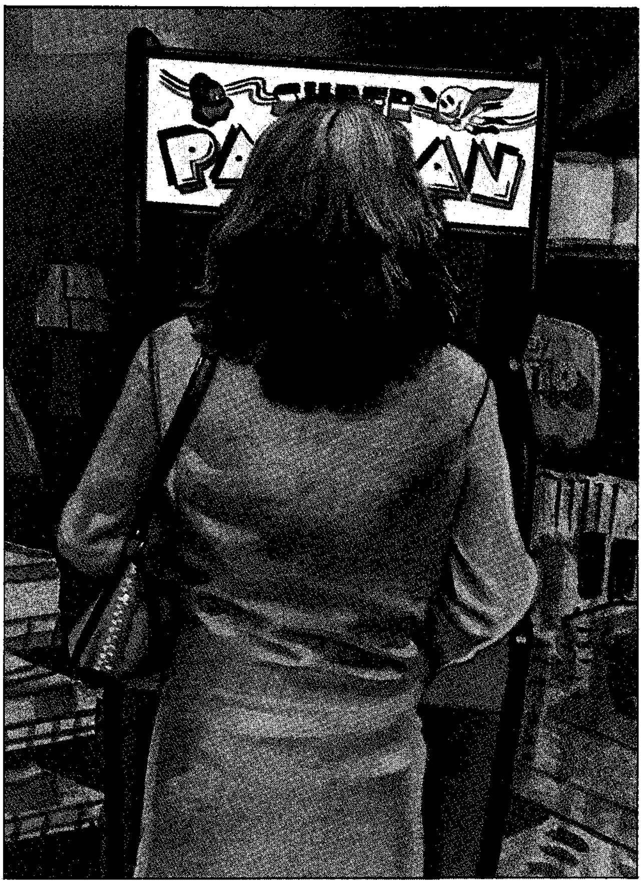
Private Lives/Jennifer Allen

ALL THE WORLD'S A VIDEO GAME

Mind Invaders

IT IS A CHILL THURSDAY MORNING, THE day after the surgeon general announced that video games contribute to violent and testy behavior, a wobbly grip on reality, and, for all one knows, cancer of the eyeballs, dyslexia, ennui, arthritis, palsy, and pox.

The surgeon general's remarks worried but did not faze me. At nine the next morning, I am standing in a smudgy, steamy Laundromat at Broadway and 78th Street, burrowing in my purse for quarters for the Pac-Man machine, and feeling like the chaperon at the party. On line ahead of me, having dumped his bundles at my feet, is a pocky, pink-skinned messenger; ahead of him is a six-year-old boy who has to stretch his neck to see the screen. Except for a tall boy in a crew-neck sweater slouching against a washing machine and devouring a Mars bar, the others on line are all skinny and black and look about fourteen years old. The children glance at me, mildly curious, the way you pass by someone who is having a conversation with a parking meter.



For a while it is reassuring, a comfort just to be near the Pac-Man machine, like sitting in a restaurant when you're famished, knowing a hot dinner is on its way. But the minutes start to limp, then hobble. How long will I have to wait? Is it possible that I'll have to leave here without getting to play?

"Shouldn't you be in school?," I ask one of the boys, in what I hope is a friendly, bantering tone.

"Shouldn't you be at work?" he says.

I have been bewildered lately by my fascination with Pac-Man: Lacking a certain competitive gusto and weak in motor skills, I have never been a games player or sportswoman. So it comes as a surprise—like a sudden infatuation with someone I never even liked—to find that I am attached to this game. I play almost daily, before or after working, and cannot pass by a machine without stopping for a game. I've stopped buying cigarettes at the head shop down the street and switched to a candy store–video parlor two blocks away. I steal quarters from my boyfriend's dresser top, the ones he saves for the washing machine, and tell him I'm going out for the paper.

The romance began on Labor Day weekend. On the way back to the city, I stopped at a Catskill resort, and wandering through the vast lobby, I came across a big black room aglow with wall-to-wall video games. It was dazzling in there, like Las Vegas: hot lights against the dark and a cacophony of sounds, from explosions to computerized ditties. The screens on the games had laser beams or shooting stars or tiny gorillas or little blobs in hot pink and green and electric blue that swoop or jiggle or dart all over them. I was mesmerized.

First, I tried Space Invaders, in which moving launchpads rained bombs on advancing rows of green creatures, and vice versa. Space Invaders was dead serious, grim, accompanied by a tune that sounded like the chase music from *Jaws* played at high speed. Space Invaders was depressing; I watched helplessly as the merciless bullies marched closer, launchpads crumbled, one by one, into smithereens.

Across the room was Alpine Skier. This game features a skier schussing down a mountain slope to a gay Bavarian tune and a remarkably lifelike sound effect of skis slicing through crisp, packed snow. The idea was to guide the skier past the tractors, trees, and boulders that dotted the slope. I lasted longer there, but got discouraged again: The collisions reminded me of my own unhappy skiing past—spills, tumbles, tears.

Wait: Another happy, dopey song noodled from a nearby machine. It was the Pac-Man theme song—a tune that, weeks later, I would hear in my dreams. Grown-ups and children were clustered around the game, laughing and talking, better-tempered than the dour, determined players who wrestled with Asteroids and Space Invaders. The object of the game was to get the yellow Pac-Men to eat the maze of dots on the screen before being eaten by the creatures who pursued them. If the Pac-Men ate certain dots, the creatures in pursuit turned blue, and the Men could earn extra points by eating them. There were no explosions or smashups; when a Pac-Man got eaten, the only sound was a droopy, wilting noise, the kind that might accompany a clown making a sad face.

I spent $3 at Pac-Man, oblivious to the honeymooning couple patiently waiting their turn, and left feeling feverish and happy and a little woozy, as if I had just gulped a strong drink on an empty stomach. Driving home, I found myself humming the Pac-Man song.

I begin playing regularly at the candy store–video gallery. Like a customer in a porn shop, I do not look at the proprietor, even when he gives me change. In the back of the store, where the three games are, the carpet is flecked with gum wrappers and cigarette butts; it is so warm and clammy that players wipe the sides of their faces as they play, and the control knobs of the games are slippery with sweat. When the younger players are here, mostly boys and girls from about eleven to fourteen, the place smells of grape gum and some kind of lime stick candy that stains the kids' mouths green. At dusk, when it is taken over by older teenagers and young men,

Illustration by Ken Joudrey.

mostly Puerto Rican and black, it has a gray fog of cigarette smoke stale and thick enough to sting the eyes.

The older boys, in unlaced Adidas, small gold hoops in their ears, play with the loose, deft elegance of seasoned sportsmen. I can watch them for a full ten minutes before I start feeling an itchy impatience to play. For the first few moments of a game, they hardly have to look at the screen; they bum Kools or blow loopy smoke rings or talk to their friends. One of them always plays the first two minutes standing sideways to the machine, looking at it lazily out of the corner of an eye. They barely have to flick the knob, it seems, to send their Pac-Men scooting around the screen, nimble as polliwogs. The secret to racking up extra points is to save certain high-scoring spots for last, to play almost desultorily for a while. With herculean self-control, the players hold out, keep cool, bide their time, smoke.

The boys are friendly enough to me, in the offhand way of one wastrel to another, explaining fine points, offering encouragement. "Eat them energizers later," they say, "and go for the banana, girl." There are a few others besides me whom they help: an older woman fat as a balloon with teeth the color of weak tea, a person in an E.T. sweatshirt who has clumps of hair missing and could be man or woman or child. Idlers, weirdos, losers. My colleagues. We applaud one another's high scores, cluck at one another's defeats.

Even if they are having a tournament, they let me slip in a game or two of my own. I never ascend beyond a low intermediate level, but playing continues to transport me. When I was first sucked in, I was not aware of all the sound and light effects—the sounds are muted, as if played through a layer of felt; colors change so quickly, they come and go before I can take note of them. But now I anticipate and see and hear every color, every sound: whistles, keens, thumps, a noise that sounds like the whoop of an air-raid siren, blinking blues and reds and yellows. My nervous system seems wired to these various changes; I can feel my heart race when they happen. In a kind of dithery, agitated rapture after each session, I have to stand outside, taking deep breaths. The sour city air feels as sweet and invigorating as a mountain breeze.

After a couple of weeks of playing, I begin to notice side effects on my playing hand: lima-bean-size blisters on one side of the middle finger and a baby callus at the base of the index finger. My arm feels cramped and achy after I play, as if I had been pitching baseballs.

One day Marie, the nine-year-old who lives in my building, tells me that she has Pac-Man at home. Minutes later, I am sitting with Marie in front of Marie's TV set in Marie's all-pink bedroom, learning how to play the home-video version of Pac-Man. Marie plays every afternoon—she is no longer allowed to play at the candy store, because she got mugged there once and had all her quarters stolen—and is splendid. Even Peter, Marie's five-year-old brother, is good enough to beat me at this version, which seems practically impossible. The figures on the screen are faint and flicker and dance around much too fast and make my eyeballs feel as if they were jiggling in my head.

"Mom," Marie says to her mother as she maneuvers her Pac-Men around the screen, "you know how we always get one of our Christmas presents on Christmas Eve?"

"Yes, honey," says Marie's mother, who is watching.

"Well, could I get my Colecovision on Christmas Eve?"

"Of course you may," says Marie's mother. As she leaves, I imagine what it would be like to be Marie, to roll out of her canopied bed every morning and have two different sets of Pac-Man at her fingertips. I am jealous of Marie.

Some dim, muffled voice inside tells me it would not be dignified to become a regular at the candy store, so in the next few weeks I find other places to play: a cookie store, a pizza parlor, the Laundromat, the student center at the New School. I miss the way my heart flutters when I am not playing; I miss the noises and colors of the game. The rest of the world reminds me of the first part of *The Wizard of Oz,* before the screen explodes in Technicolor: poky, shabby, gray. And I worry: For one thing, the callus on my index finger has hardened into a lump, and my playing arm aches a lot. I am afraid I won't be able to stop playing, and imagine myself running to one of the Times Square arcades in the dead of night for a fix, begging quarters off salesmen who have come for the peep-show next door.

One day I am sipping coffee at a neighborhood diner when an acquaintance sits down at the next table. She is smart and funny and a practiced player of miniature golf. I feel it is safe to confide in her, to tell her about how much I love playing Pac-Man.

"I know how it is," says the young woman. "I was hooked on Asteroids—I hung around a bowling alley for a year." A friend! A fellow addict! But after a year, it seemed, the addiction just faded; she hasn't played for months (although she can still do all the sound effects, and does, sitting in the restaurant). Not to worry, the thirst to play goes away when you aren't looking.

Much encouraged, I bolt from the restaurant, leaving a dollar bill as a tip. I still need all the quarters I can get. ■

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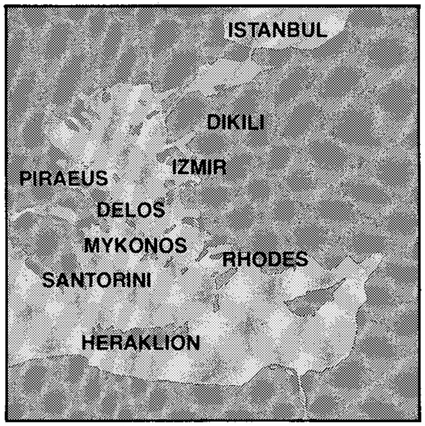

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The Bottom Line/Jack Egan

GO-GO AGAIN

Mutual Rewards

FOR THE MUTUAL-FUND-ADMIRATION SOciety, 1982 was a remarkable year. Investors in nearly all categories were rewarded with handsome total returns, especially those who bought gold and bond funds. Even stock funds, battered by the market's decline during the first part of the year, came back strongly after the explosion in market prices began in August.

Indeed, the fund industry as a whole registered all-time-record sales last year. Gross sales for non-money-market mutual funds came to almost $15 billion, according to a preliminary estimate by the Investment Company Institute, the mutual funds' trade group. This was 50 percent better than the previous high, set in 1980. More significant, net sales of shares—after subtracting for redemptions by investors—totaled $7.6 billion, up 145 percent from the record of $3.1-billion, set in 1969.

According to Lipper Analytical Services, which tracks 568 stock and bond mutual funds, the average mutual fund gained 25.43 percent in 1982 (in contrast to 1981, when the average mutual fund rose only 0.41 percent). These figures assume that all dividends were reinvested. In 1982, the Standard & Poor's average of 500 stocks was up 21.57 percent, assuming dividend reinvestment.

The Top Twenty in 1982

MUTUAL FUND	GAIN FOR THE YEAR
1. Oppenheimer Target	81.32%
2. Loomis-Sayles Capital	78.92
3. NEL Growth	78.65
4. United Services Gold	72.44
5. Strategic Investments	71.27
6. IDS Progressive	67.05
7. Fidelity Technology	56.32
8. Putnam Vista	55.46
9. Mass. Financial Emerging Growth	54.27
10. Fidelity Precious Metals	54.14
11. International Investors	51.92
12. Fund of America	51.79
13. Seligman Capital	51.60
14. American General Pace	50.37
15. American General Venture	48.96
16. Fidelity Magellan	48.06
17. Research Capital	46.84
18. Investors Research	46.68
19. Columbia Growth	46.56
20. Paramount Mutual	46.20

Source: Lipper Analytical Services.

The top mutual funds, however, did extraordinarily well, as the accompanying table indicates. The Oppenheimer Target Fund, which focuses on small growth companies, led with a gain of 81.32 percent, following an increase of 48.23 percent in 1981, the year the fund was formed.

Over the last five years, the average mutual fund has risen 120.87 percent; in comparison, the average stock fund has gone up 142.53 percent. These equity funds did twice as well as the Dow industrials, which gained 70.30 percent during the same period. The Standard & Poor's 500 was up 93.62 percent. Inflation, as measured by the consumer price index, was 58.36 percent.

For portfolio managers, placing a mutual fund at the top of the Lipper tabulation was especially gratifying. "It's getting to be a very tough league," says A. Michael Lipper, president of the company. "You can be among the leading 1 percent of all money managers in the United States [including those who run pension funds, bank trust departments, and other investment pools] and still not make the list of the best-performing mutual funds."

What was unusual about last year's results was the fact that nearly every category of mutual fund did well. In particular, bond funds performed superbly after years of losing ground. With bond prices rallying for much of last year in response to the reduction in interest rates, the average fixed-income fund rose 30.20 percent. Inflation amounted to only 4.60 percent. Thus, the real return for these funds—25.60 percent—was the highest ever recorded. By contrast, these same funds trailed all other categories for the last five years, gaining only 47.55 percent. After inflation, that meant a loss of 10.81 percent.

Only mutual funds investing in gold and other precious metals did better than the fixed-income funds last year. The gold funds rose, on the average, 48.73 percent. This same group outperformed other types of mutual funds over the last five years with a gain of 471.75 percent. The small-company growth funds came in second, increasing by 193.64 percent over the same period.

Last year's top gold fund was United Services Gold Shares, which climbed 72.44 percent, followed by Strategic Investments, with a gain of 71.27 percent. United Services, based in San Antonio, Texas, was also the leading mutual fund in the fourth quarter of last year, gaining 54.77 percent. Strategic Investments, based in Dallas, rose 43.11 percent during this time, to rank eighth among all funds. (Over the last five years, Strategic Investments has been the No. 1 mutual fund, with a 604.85 percent gain, followed closely by United Services, which rose 574.24 percent.)

Other leading funds in the fourth quarter of 1982 were Fidelity Technology, up 51.53 percent; Alliance Technology, up 46.52 percent; Research Capital Fund, up 45.29 percent; and Fidelity Precious Metals, up 44.85 percent. The last two are both gold funds.

After the gold and bond funds, income funds were the best-performing group in 1982. These funds, investing in both bonds and such income-producing vehicles as high-yielding stocks, rose an average of 28.39 percent.

Among mutual funds that invest solely in stocks, those that emphasize small companies with strong earnings growth gained 27.46 percent last year, not much above the average for all mutual funds. These funds, which tend to be volatile, got clobbered during the market's early-season decline but came back strong when the stock market began its second-half surge. During the last three months of 1982, small-company growth funds were up 27.16 on the average, which just about equaled their gain for the entire year.

In 1982, the only group of stock funds to show a decline were those that invest primarily in natural resources. They dropped an average of 5.84 percent, mainly reflecting the weakness in oil shares. And international funds, which invest in foreign companies, had only a 4.69 percent gain.

A cautionary note on evaluating past performance: Funds that do well one

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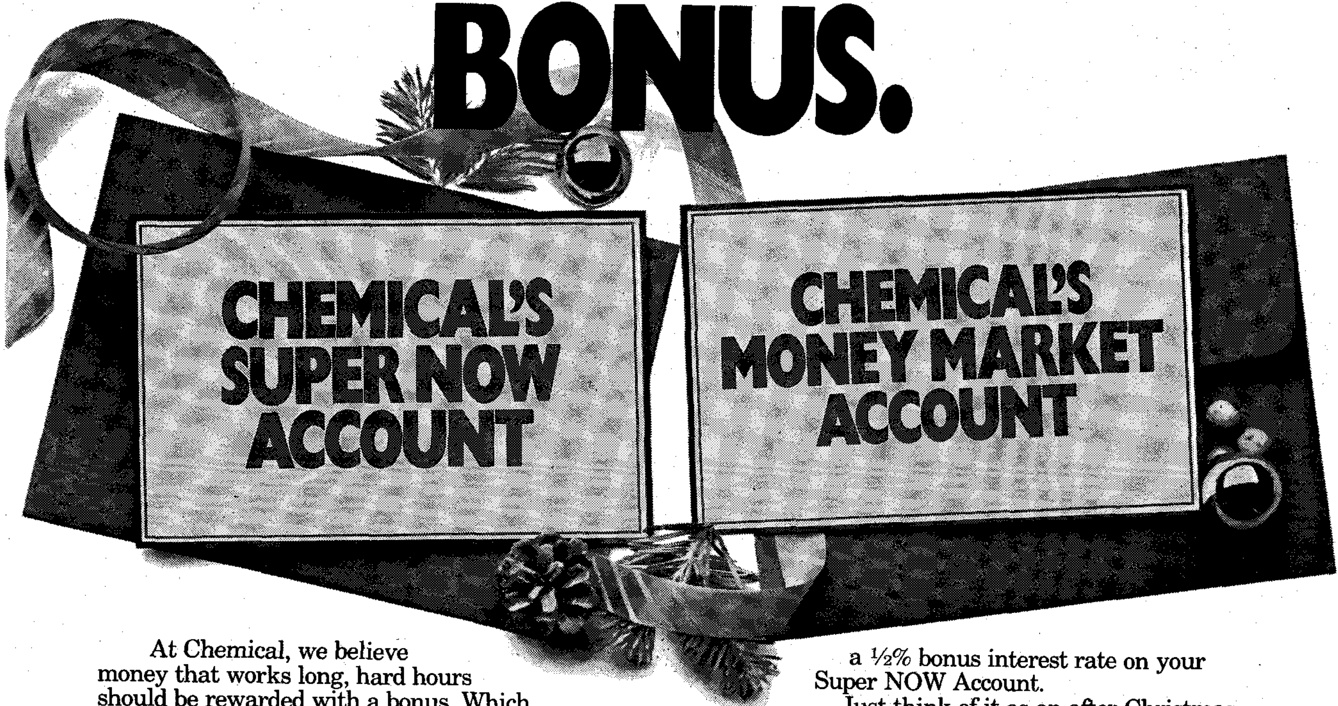

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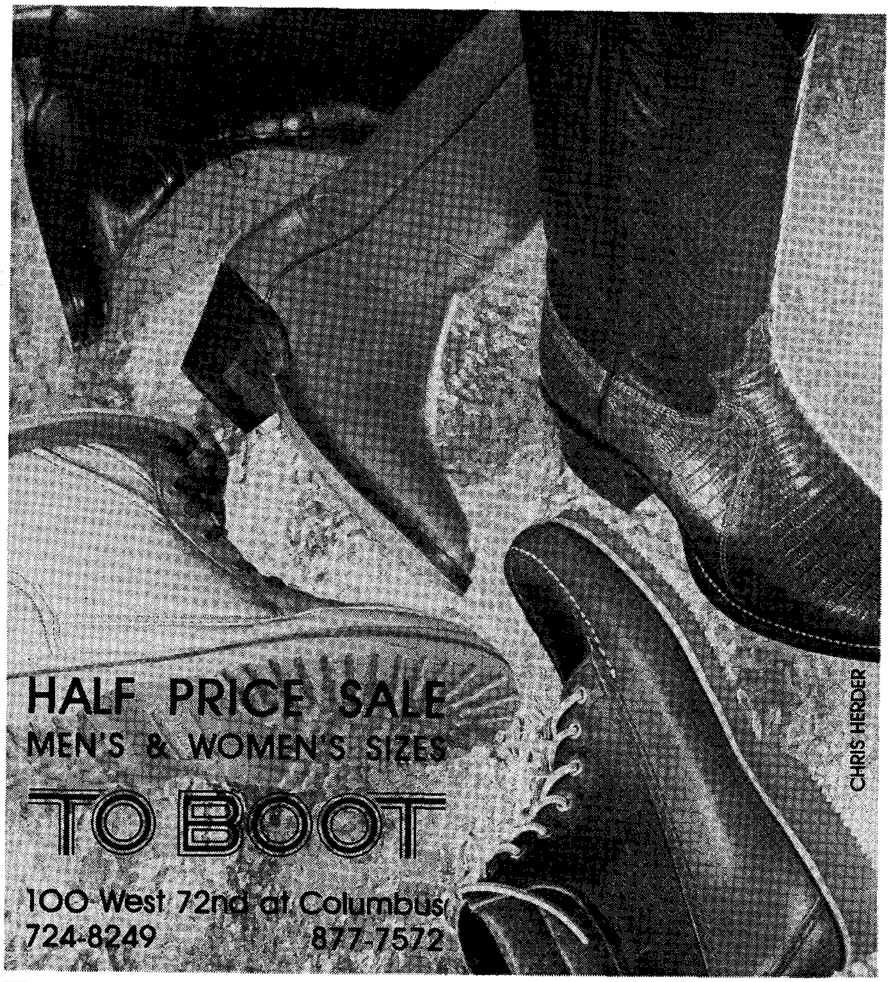

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year are not necessarily going to repeat the next. During an investment cycle, previous laggards may turn out to be winners. Many mutual-fund investors are in a fund for the long haul, so results over five, ten, and fifteen years should also be assessed for consistency.

"Security-price trends do not last forever," notes Lipper. "On a long-term basis, therefore, in 1983 an investor might well consider the natural-resource and international funds. Also, in view of the relatively short time that fixed-income funds have been performance leaders, they too should be considered by performance-oriented investors."

In recent days, natural-resource funds have indeed bounced back as energy stocks have returned to favor. But Lipper Analytical's year-end roundup of mutual funds describes the criteria that seem to distinguish the portfolios of the leading equity mutual funds from the losers, and these point to continued strength in funds that invest in technology and small growth companies, not big-capitalization companies.

According to the summary, the best-performing equity funds currently have portfolios made up of stocks with strong earnings and sales growth. They also have a high average price-earnings ratio and a low dividend yield. Paradoxically, the more blue-chip stocks in a fund's portfolio, the less likely it is to do well. In other words, funds that have been willing to take a risk and pay a premium for future growth have generally done better than funds that are looking for bargains and turnaround situations. That may change in 1983. If the economy experiences only a weak bounce back, the funds emphasizing high-growth consumer and technology stocks will keep doing well. If the rebound is stronger than expected, the performance emphasis may shift to funds with holdings in steel, paper, chemical, and capital-goods companies.

For many individuals, mutual funds provide a convenient and low-cost way to invest. There are funds tailored to almost every investment goal. Portfolio managers do the hard work of picking the stocks or bonds and deciding when to buy or sell. The cost of buying funds is also considerably less than trading securities through a broker for your own account. It is also possible for an investor with only a few thousand dollars to diversify and invest in several funds. And so-called fund families allow you to switch your investment between money-market, stock, and bond funds with only a phone call.

Finally, the superior investment performance registered by many funds not only in 1982 but over a period of years explains why for more and more investors the feeling again is mutual. ■

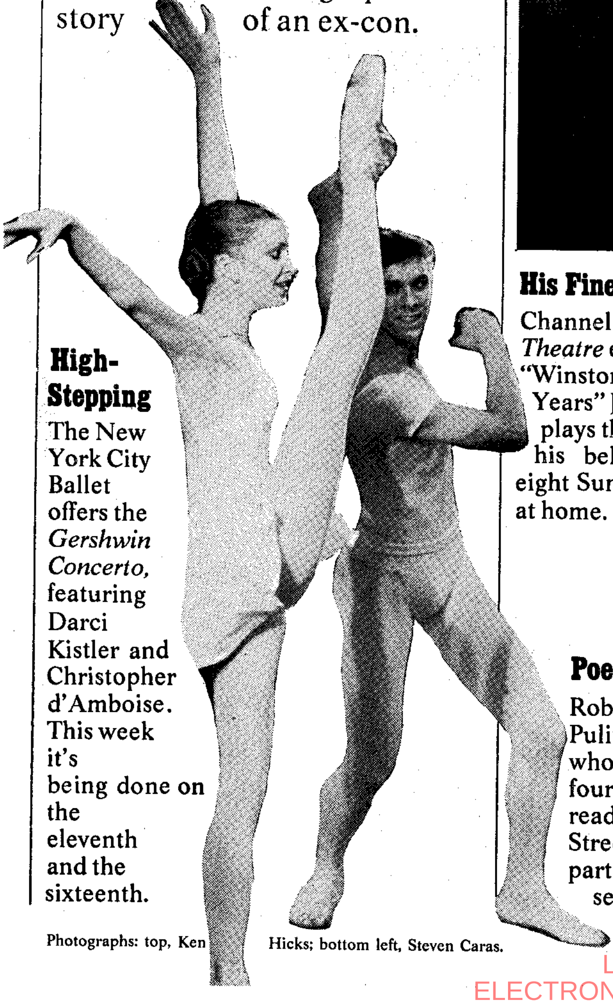
IN AND AROUND TOWN

By Ruth Gilbert

January 10 through 19

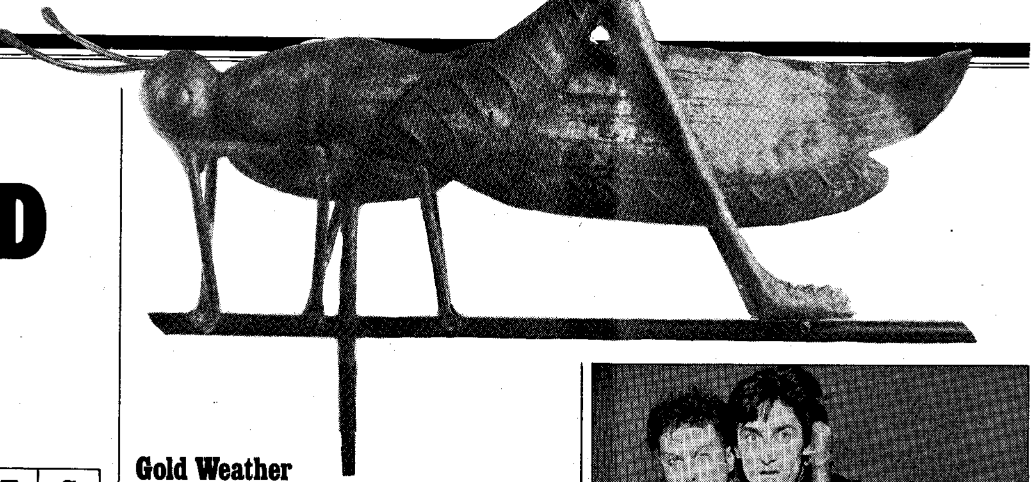
S	M	T	W	T	F	S
	10	11	12	13	14	15
16	17	18	19			

Former Pittsburgh Pirate first-baseman Willie Stargell narrates a Martin Luther King Jr. text to music by Pulitzer Prize–winning composer Joseph Schwantner at Carnegie Hall January 17 at 8 P.M. A German film, *Slow Attack,* directed by Reinhard (*Knife in the Head*) Hauff, has its American premiere at the Film Forum 1 January 12 through 25. It's a semi-autobiographical story of an ex-con.



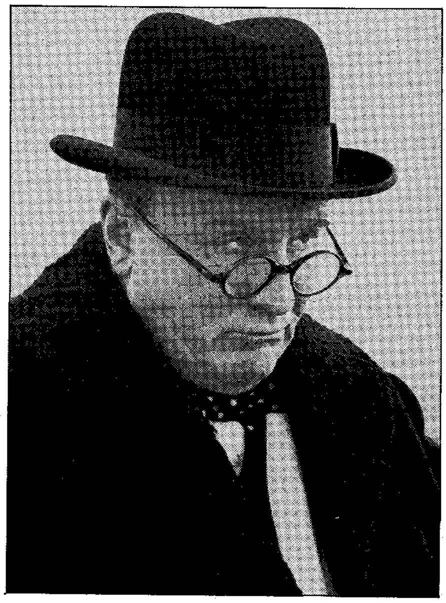
High-Stepping

The New York City Ballet offers the *Gershwin Concerto,* featuring Darci Kistler and Christopher d'Amboise. This week it's being done on the eleventh and the sixteenth.



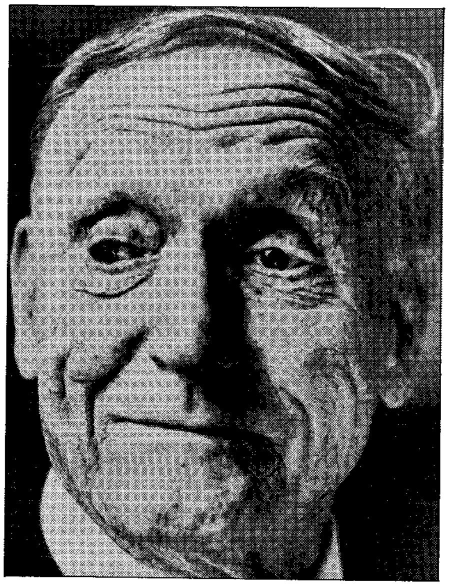
Gold Weather

An exciting exhibition called "The Shape of Things" opens at the Museum of American Folk Art January 13 and continues through May. Above, a grasshopper weather vane, found in Essex Junction, Massachusetts, made of molded copper with gold leaf by an unknown artisan.



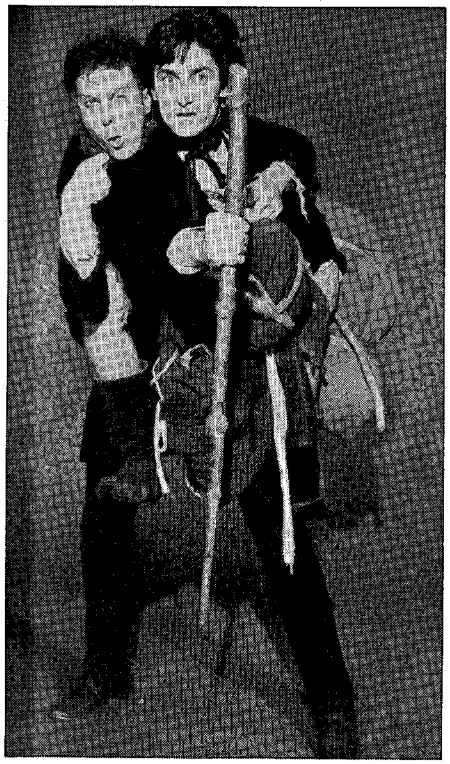
His Finest Hour

Channel 13 starts its *Masterpiece Theatre* eight-part dramatization of "Winston Churchill: The Wilderness Years" January 16 at 9 P.M. Robert Hardy plays the statesman, and Sian Phillips his beloved Clemmie. Here's another eight Sundays you might have to stay at home.



Poet Laureate

Robert Penn Warren has won the Pulitzer Prize three times, and who can tell? He might make it four, or five. For the present, he will read from his works at the 92nd Street Y on January 17 at 8 P.M. as part of the estimable Poetry Center series there.



Discount Dickens

The Royal Shakespeare Company's epic production of *Nicholas Nickleby* arrives—this time for everybody, not just the fortunate few with $100 to spend on a ticket. See it on Channel 5 at 8 P.M. for four successive evenings beginning January 10. Above, Roger Rees (with staff) and David Threlfall.

Photographs: top, Ken Hicks; bottom left, Steven Caras.

New York

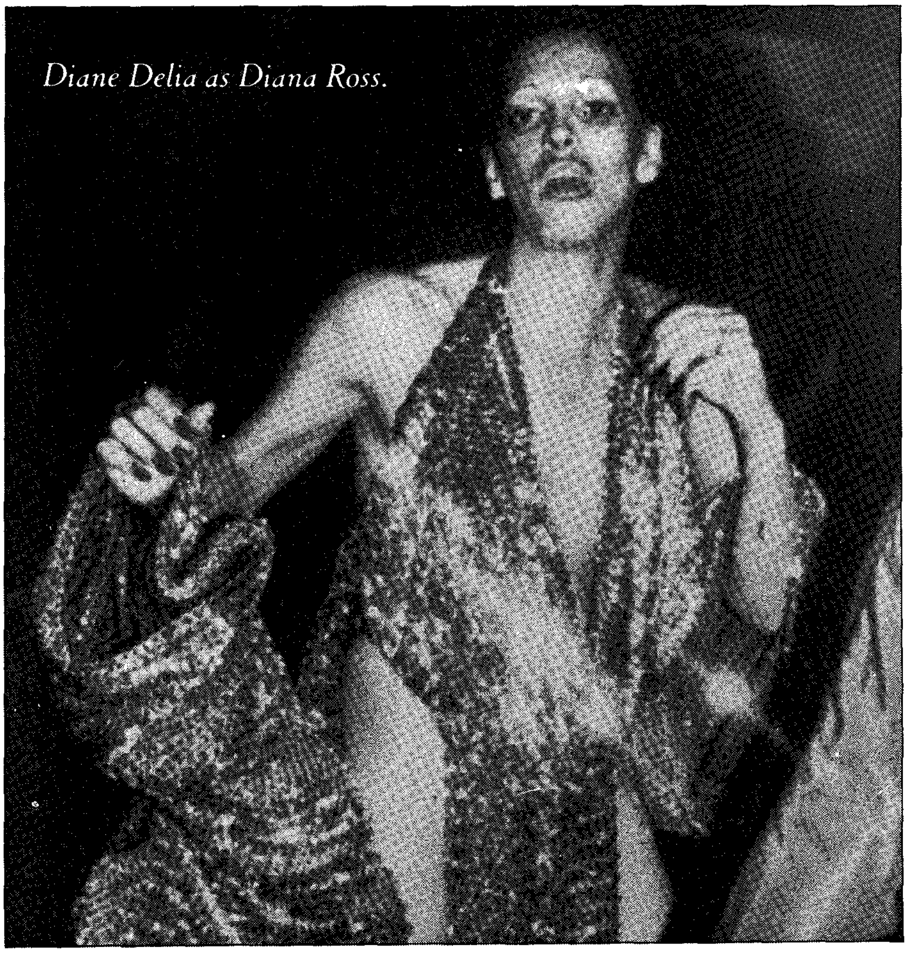
The Transsexual The Bartender And the Jewish American Princess

By Linda Wolfe

On October 28, 1981, a woman's body was fished from the Hudson River at 28th Street. It was wrapped in a water-sodden blanket that had once been yellow, and dressed in a lavender spaghetti-strapped camisole and lavender pants. Four bullet holes were found in the skull.

The Hudson washes up a hundred or so bodies a year. It is our Ganges, the watery resting-place of numerous dead, many the victims of stabbings and shootings. The identities of these victims and of their assailants sometimes remain unknown. But when the lavender-garbed corpse was taken to the medical examiner's office, doctors discovered that this was no ordinary female. The vagina was abnormally large, there were no ovaries or uterus, and a telltale bit of prostate gland was found. Checking on missing persons in and around New York, Manhattan detectives discovered that about two weeks earlier an individual named Diane Delia, 24, had disappeared from her home in Yonkers. Further inquiries revealed that Diane Delia had been a woman for only a short while. Indeed, until November 1980 she had been John Delia, a man.

So began one of the most bizarre criminal cases that New York has seen in years. It was to result, after a three-month investigation, in the indictment of two people—a well-to-do 26-year-old nurse named Robyn Arnold, who had purportedly been engaged to marry Delia when he was still a man, and a 22-year-old, down-at-the-heel bartender named Robert Ferrara, who had actually married Delia once he became a woman. It was to lead to a tension-filled murder trial and a dramatic verdict. But what



Diane Delia as Diana Ross.

“. . .A year before her murder, Diane was John. . .”

was to prove most intriguing of all about this odd case was the door it opened on a style of life in a corner of suburbia few people knew existed.

Philip Roth once observed that the American writer in the mid-twentieth century has his hands full trying to comprehend and then make believable much of American reality. “The actuality,” wrote Roth, “is continually outdoing our talents, and the culture tosses up figures almost daily that are the envy of any novelist.” The case of John/Diane Delia and his/her best beloveds is surely an example of how our society outdoes the most inventive imagination.

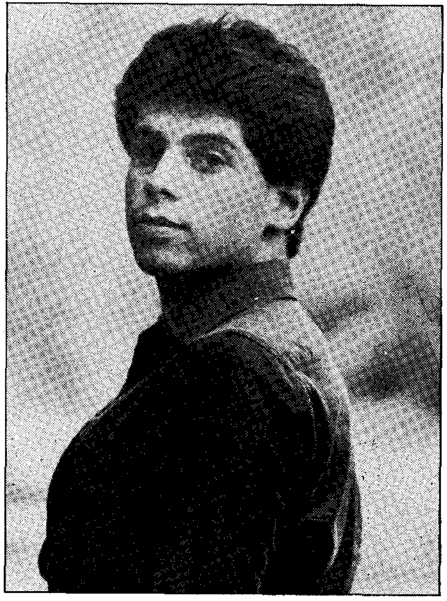
AT ZIPPERZ, IN NEW ROCHELLE, on a Saturday night, the customers are crammed three-deep at the bar, and the dance floor is teeming. Zipperz is a gay disco, catering to both sexes, and the clientele, for the most part, is young, unsophisticated, and working at unskilled, low-paying jobs. Hairstylists and manicurists, salesclerks, waiters, and waitresses abound. And there are the unemployed. “Most of the people here are just coming out,” a Zipperz regular explained to me. “And some of them are still looking for their first jobs. Others are still in high school.”

John Delia was well known at Zipperz. Indeed, the drag shows he put on there were so admired that when news of his death reached his fans, the disco sponsored a John/Diane Delia night—a festival of female impersonators mimicking Delia mimicking Diana Ross.

John was well known, too, at the Playroom, in Yonkers, a dingy side-street bar frequented by young suburban women sporting delicate metal chains as jewelry, and at the Talk of the Town, a fancier male bar in White Plains, just at the border of Scarsdale, where the parking lot overflows with Mercedes and BMW’s. He was a regular, too, at the Come Back, in Piermont, at the Candlelight, in Clarkstown, and at a number of the other gay bars and discos that dot the Westchester and Rockland County suburbs.

At all these clubs, he was something of a celebrity, a local lad who was beginning to make it big, to be invited to the major-league Manhattan discos, like Studio 54, and even to perform at some of them, like the Ice Palace, on West 57th Street. And he intended to make it bigger yet, to be in movies, or to become a model. He wasn’t sure which calling would be his, but one way or the other he meant to make headlines.

ROBERT FERRARA



ROBYN ARNOLD

He married Delia shortly after Delia became a woman. Robyn was supposedly engaged to marry Delia when Delia was still a man.

He was born in Riverdale in 1957, the second son of Joan and Bruno Delia, a builder. On the day he was born, his mother feared for his life—he was an Rh-negative baby and had to be transfused. Perhaps it was the slim thread upon which his existence had briefly hung that was to make him—as he told his girl friend Robyn Arnold—his mother’s darling.

He was never to have quite the same childhood as his older brother, who, according to Robyn, used to hang around their father’s construction sites while John stayed at home with their mother. Robyn said John told her that when he was a toddler his mother amused him by dressing him in her clothes and playing with hairstyles and makeup. Later, said Robyn, John became his mother’s surrogate, cleaning the house, shopping for groceries, doing the cooking.

Was his subsequent interest in cross-dressing and, ultimately, in switching his sex the result of early environmental experiences? Or did he accumulate typically female experiences from his environment because genetically he wasn’t entirely male? Psychiatrists, psychologists, and medical researchers are not in agreement about whether sexual confusion emanates from nature or nurture. All that is certain in this case is that by the time John Delia entered high school he felt himself emphatically different from other boys.

He attended Manhattan’s High School of Art & Design, showing talent in art and music. Eventually music took over. “Our whole family is very musical,” explained Joan Delia. The oldest son “plays five instruments. I myself used to sing light opera. But Diane”—she calls her youngest “Diane,” whereas his father still refers to him as “John”—“was the best of the lot of us. She had a beautiful voice. Teeth like Liberace! Eyes like black olives! A personality, a charisma that stole the show.”

From entertaining his family and friends, John graduated to giving paid shows at discos. There are people who saw him perform—including people outside his family—who say he had a remarkable talent. A Manhattan woman who had watched John in drag at the Ice Palace told me, “He was beautiful. Tall, olive-skinned, with long dark hair streaked with red highlights. And then he’d put on this Diana Ross wig, a really expensive wig, and he would just *become* Diana Ross. It was magical. I’ve seen lots of female impersonators, but he was far and away the best.”

Others disagree about John’s abilities, pointing out that he never actually sang during his shows, but lip-synced to a recording. “He was only so-so,” said another woman who had seen his suburban performances. “Nothing special.”

Everyone who knew John agrees, however, that he had a vibrant sense of humor and a forceful, outgoing manner. “He just had this way about him,” Robyn Arnold told me. “He was the kind of person who could get you to do anything he wanted, even if you didn’t want to do it. If you were tired after work and

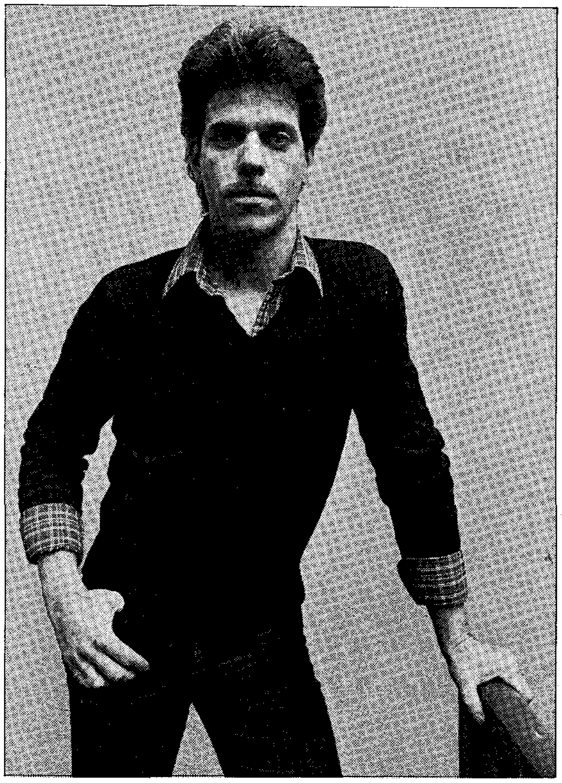
Photograph, right: J. Ross Baughman/Visions.

". . .After meeting Robyn, John started exercising and

wanted to stay at home and he wanted to go out and have a good time, somehow before you knew it you'd be getting dressed and ready for an evening out."

John's personality had a negative side, however. Like many transsexuals, he seems to have had the psychiatric disorder once known as hysteria and today called histrionic-personality disorder. It is a disturbance marked by highly emotional, demanding, and impulsive behavior. In a recent article in the *American Journal of Psychiatry,* Dr. Paul Chodoff describes the histrionic personality as strident and "at times even stormy. Attention-seeking and sexually seductive behavior is paramount . . . [but this] hysterical seductiveness has a superficial quality and is not, in fact, intensely erotic." Further, hysterics have a poor grasp on reality. Not only do they act as if they were always onstage, but "they may become so carried away by their performances that they have difficulty in distinguishing fantasy from reality." And they have "strong and often unbridled dependency needs" that "manifest themselves in clinging and demanding relationships with other people."

DOMINICK GIORGIO



The chief prosecution witness, he became Robert's lover following Delia's murder.

Photograph by J. Ross Baughman/Visions.

CHODOFF MIGHT have been describing John Delia. "He was constantly, loudly possessive," said Robyn Arnold. "If we were in a bar and some other guy started talking to me, he'd storm through three rooms to pull me away from them."

Dominick Giorgio, a male nurse who knew Delia as both John and Diane and was a key witness at the murder trial, has similar memories. "Delia was always making these theatrics all the time. She was always threatening to slash her wrists. Or to kill herself some other way. One time she jumped off a fourth-story terrace. Naturally, she didn't get hurt. You just knew she'd planned it out, because she managed to land right in the middle of the bushes under the terrace."

John's hysterical nature became most apparent, however, in his efforts to settle on a sexual identity—a matter that for most of us is a given. He hurtled between sexual identities the way a trapeze artist flies between bars, hoping that in grasping hold, the void would be transcended. But somehow John's reach kept exceeding his grasp.

By 1978, at 21, he was an avowed homosexual. He'd had affairs with a number of men, among them Robert Ferrara, a bartender he'd met at the Playroom. But he began to feel, as transsexuals always say they feel, that he was not just a man who enjoyed having sex with other men, but—somewhere deep inside—a woman. In 1979, he began seeing a psychiatrist, to whom he disclosed his intention of becoming a woman by having a sex-change operation. He also started taking hormone shots that would help him develop breasts. And he decided to have plastic surgery on his nose, to give his face a more delicate appearance.

But in December 1979, John met Robyn Arnold, a nurse at the office of a Park Avenue plastic surgeon named Peter Friess, and suddenly his sexual focus changed.

John began courting Robyn. She was the prototype of the Jewish American princess. Daughter of Mount Sinai ear-nose-and-throat surgeon Dr. Leon Arnold, she had been given sixteen years of ballet lessons, a Cadillac with the license plate ROBYN-1, and an $80,000 inheritance from her grandfather, a pediatrician. She found Delia intriguing. "I'd never met anyone quite like him," she said later.

John stopped taking hormone shots and began lifting weights, hoping it would discourage his blossoming breasts. The two became lovers.

Within weeks, they were an established couple. John's father and his stepmother, Patricia, were amazed but delighted. The young couple had dinner at the father's house on Valentine's Day 1980, and John presented Robyn with a pair of sapphire earrings.

By Passover, their families were getting acquainted. Robyn's parents invited Bruno and Patricia Delia to join the big gathering of Arnold cousins, aunts, and uncles at their celebration. Bruno's construction company was becoming prosperous and would be putting up an elegant Westchester condominium. The two sets of parents discussed investing some of Robyn's money.

Later that spring, Robyn went to California with John, who was hoping to land a movie role. But when all he could get was a job doing market research, Robyn returned to New York. John followed soon after and announced that he and Robyn were going to get married. The Arnolds took the news badly. They called Bruno Delia and demanded he discourage the match. But to Bruno it looked as if his mixed-up son had finally straightened out. Bruno and his wife made plans to take John and his sweetheart to their country club.

Unbeknown to the Delias, however, John had again begun changing his mind about his sexuality. His urge to become a woman had returned. He discussed the problem with Robyn, and she agreed that if he wanted a sex-change operation he ought to have it. Indeed, according to his family, the idea so suited Robyn that she paid for the operation.

In November 1980, at the age of 23, John flew to Colorado. There, he underwent an operation called a penile inversion, in which his penis and testicles were removed and penile skin was used to line a constructed vagina.

She—now it's necessary to change the pronoun—telephoned Robyn Arnold after surgery, complaining about being in pain and feeling disoriented. But taking the name Diane, after her favorite subject of impersonation, she began trying to exist as a woman.

Not long afterward, she won her first—and only—modeling assignment, a pamphlet shot for Avon Products. In a photograph now famous—after her murder it was splashed across tabloids throughout the United States—Diane posed awkwardly in a layout for a nylon stopped taking hormones. They became lovers. . ."

bathrobe. "Wrap yourself in luxury," reads the copy. "Totally irresistible . . ." The ad caused Avon vast embarrassment, but it brought Diane, albeit after her death, the kind of recognition she had longed for.

Her career under way, Diane still seemed to need the sexual validation craved by the histrionic personality—a validation that is most often sought in the indiscriminate seduction of others. According to Robyn, she began testing her newfound femininity by picking up strangers. One night, she met an executive at a midtown bar; they went to his room at the Helmsley Palace, made love, and while the executive was in the shower, Diane quietly dialed Robyn and boasted about her exploit. But another night she picked up another man, who asked her, in the midst of lovemaking, whether she'd ever been a man. Reluctantly, she told him yes, and he put on his clothes and left. Diane wept.

Perhaps as a result of experiences like these, marriage began to seem a haven. In any event, in the summer of 1981, Diane decided to marry her old boyfriend Robert Ferrara. The two drove out to Robert's hometown, Berwick, Pennsylvania, population 12,350, with plans for a wedding.

Robert's parents tried to talk them out of it. They knew Diane's sexual background. "For hours, we sat around the kitchen table and talked and talked," Robert's mother told me. "There was no arguing. No yelling. Just a lengthy exchange of deep talk." But Diane and Robert wouldn't change their minds. And at last, the Ferraras felt they had no choice but to accept the arrangement. With his parents in attendance, Robert and Diane became man and wife.

The union had Robyn Arnold's blessing. She paid for the ring, a cluster of three gold bands ornamented with seven diamonds. For Diane, it was a storybook beginning to yet another new life.

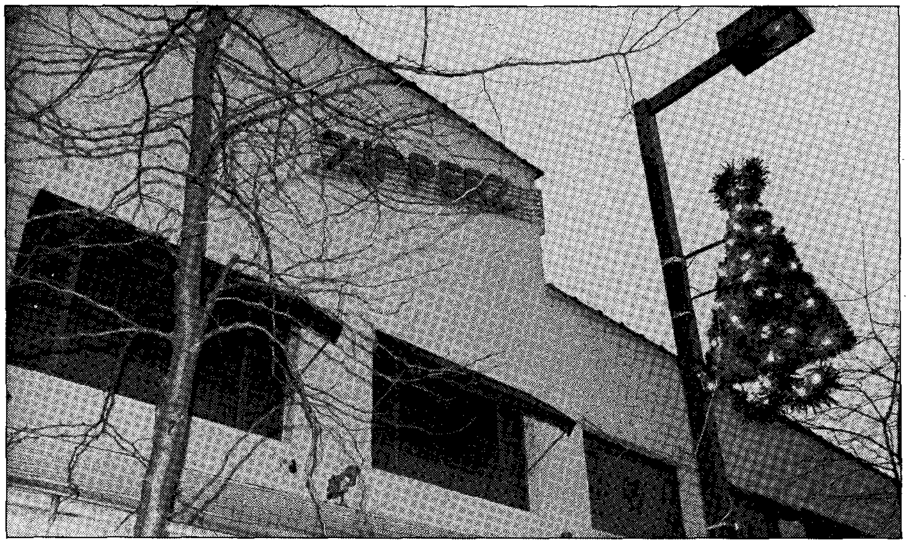
THIS LIFE, HOWEVER, RAN NO more smoothly than the others John/Diane had tried out. Soon, bride and groom were quarreling. Robert was turned off by Diane's new sex. And Diane continued to need sexual approval and went on having affairs. One night, she tried to have intercourse with an auto-parts salesman named Bobby Vasquez, a friend from Zipperz. Vasquez couldn't go through with it. "I knew she'd been a man," he said.

What to do? With her characteristic impulsiveness, Diane decided to move out of Robert's apartment, in Yonkers, and again make her life with Robyn Arnold. On October 4, 1981, Vasquez, a Zipperz D.J. named Tony Poveromo, and Tony's ex-girl friend, a hairstylist named Laura Schultz, helped Diane move her belongings from the shabby nuptial nest she had shared with Robert to Robyn Arnold's chic Riverdale apartment.

The move set off two days of partying. First, Robyn joined the group, and they all went for coffee at the Broadway diner, in Yonkers. Everyone was getting on splendidly, Vasquez later told the court. At one point, Robyn began squeezing one of his thighs under the table, and Diane began squeezing the other. He was a little disconcerted by Diane's hand, given their previous failure in bed, but not surprised by Robyn's. Just a bit earlier, Vasquez testified, while he'd been carrying some of Diane's wigs and gowns into Robyn's apartment, Robyn had decided to change her jeans. Slipping out of them to reveal nakedness, she'd pointed at her private parts and said, "Mine are real. Not like Delia's."

The partying continued out in the parking lot of the diner, but now Diane added spice to the evening by coming on to Laura, the hairstylist. She began hugging and kissing her in the parking lot. Diane had turned lesbian, her friends remarked.

THE HANGOUT



After the murder, Zipperz disco held a 'Delia night'—a festival of female impersonators mimicking Delia mimicking Diana Ross.

That night, everyone slept at Robyn's, but the next night the party moved to Tony's, and Robyn didn't join in. At the murder trial, however, Patricia Delia testified that Robyn had told her that later that night she had dropped by and found Diane and Laura nude and asleep and locked in each other's arms.

The next night, Diane went off to have a conciliatory talk with her husband, who drove over to get her in Robyn's car. Diane was dressed fetchingly, everyone recalls, in a lavender spaghetti-strapped camisole, lavender pants, and purple suede heels. After that, she disappeared. And in January 1982, Robyn Arnold and Robert Ferrara were arrested and indicted for acting together to kill Diane Delia.

DURING BREAKS IN THEIR PRE-trial hearings in Manhattan Supreme Court, Robyn Arnold and Robert Ferrara could occasionally be seen chatting with each other. Their friendship was no surprise, for after Diane disappeared, the two shared Robyn's apartment. Yet it was hard to see what they had in common, aside from the fact that each, for a time, had found a lover and soul mate in John/Diane.

Robyn was clearly a princess, her auburn hair lustrous, her fingernails impeccably manicured, her body tanned and athletic, her stylish tops and flowing skirts different every day. Unlike Robert, she was out on $25,000 bail, and whenever she came to court she laughed and giggled as if being there were just another in her easy round of pleasant, self-pampering rituals. She was either stalwartly secure in her innocence or

Photograph by Stephanie Marcus.

". . .Like John, Robert was fond of clothes, wanted

completely without a sense of appropriate behavior. Whichever, it was hard to imagine her in love with Delia.

Robert was different—depressed, anxious, clearly less prosperous, for he was always in the same suit. He had asked his parents not to attend the trial, saying it would be too painful and shocking. His mother said she wanted to come anyway, and would have, except that she'd finally found a job in Berwick after eight months of looking. Besides, "New York is a four-and-a-half-hour drive," she told me recently. "And where could I have afforded to stay over?"

Robyn, on the other hand, was engulfed by family. Her father, the surgeon, was there with her mother, Bernice, who works in her husband's East 60th Street office. A clutch of concerned cousins and aunts paraded regularly into the courtroom. And Arnold's new fiancé, a Manhattan dentist, showed up toward the end.

What had drawn Robyn and Robert, seemingly an unlikely pair, to the mercurial John/Diane Delia?

For Robert, Delia's appeal appears easier to understand. He was brought up in Rockland County, but before he could complete his senior year of high school his family moved to Berwick. "We had to move because of economic reasons," said his mother. Robert finished high school in Berwick, but he was unhappy in the small town. His home, a split-level ranch house, was in a rural area on three acres of property that bordered a big field, where wealthier neighbors kept horses. Behind it stretched woods and hills, and beyond them, more woods and hills. Robert made up his mind to get out of Pennsylvania. He joined the navy. No sooner had he done so, however, than he realized that it wasn't for him and he went AWOL, according to his friend Giorgio, the nurse. For nearly a year, Giorgio said, Robert eluded discovery, living and working as a waiter in the Nyack area. Eventually, the navy caught up with him, and he was jailed briefly. After his release, he began tending bar, and it was while working at the Playroom in 1978 that he met John Delia and first became his lover.

He and John had a lot in common. Like John, Robert had hopes of becoming a model—a male model. He jogged and lifted weights and eventually put together a portfolio. Like John, he was fond of designer clothes. And like John, he was unsettled about his sexuality. After their first affair, he lived for a time with a young woman from Berwick. But on and off he continued to see John.

He rarely had any money. Robyn Arnold said she lived with Robert after Delia disappeared only because he couldn't pay his rent in Yonkers; taking pity on him, she had taken him in.

FATHER AND SON

Bruno Delia was amazed but delighted when John began dating Robyn. He made plans to take the young couple to his country club.

He relied heavily on cocaine and Quaaludes, according to Dominick Giorgio. "Delia knew this," Giorgio told me in an interview, "and one time, after a trip to Canada, she gave Ferrara $1,000 worth of uncut cocaine. She had all these little bottles, and gave him the bottles, too, so he could sell some of the cocaine for $100 a bottle. She said it was a present for him, so he could buy himself a motorcycle."

And Robert was forever making people mad. Robyn Arnold once locked him out of the apartment, and he wandered the hallways all night. A friend said Bruno Delia once gave him a black eye for being mean to John. The police said John once tried, or threatened, to stab Robert at the Come Back, in Piermont.

One night a few months after Diane disappeared, Robert decided to throw in the towel. Downing a fat handful of Quaaludes, he took a cab to the Red Carpet Inn, in Paramus, and there tried to kill himself, smashing a glass ashtray and cutting his wrists with the shards.

Robert seems almost as impulsive, as hysterical even, as Delia.

ROBYN ARNOLD'S FASCINATION with Delia is more difficult to untangle. She was born in Manhattan but raised from the time she was four in a big, comfortable house on Audubon Avenue, in Mount Vernon. There she attended the Traphagen School and Mount Vernon High for two years.

Several young women who knew her during her Mount Vernon school years told me she was not particularly popular. The mother of one of these girls recalled a day when her daughter and some other children decided they no longer wanted to play with Robyn. They relented only after Mrs. Arnold approached this woman and asked her to intercede in behalf of the outcast Robyn.

But on the whole, Robyn seems to have had a pleasant, indulgent girlhood. Besides her ballet lessons, she studied music, attended cousins-club meetings and country clubs with her parents, went to mother-and-daughter luncheons at the Free Synagogue, in Mount Vernon, learned to ski and play tennis, and became an inveterate shopper. Her last two high-school years were spent at a private school in Tarrytown.

When it came time to choose a profession, Robyn decided on nursing. Her whole family was involved in medicine. Not only was her father a doctor, but her grandfather had been one, too. Her favorite cousin was a nurse, and her only brother was planning to go to medical school. Robyn enrolled at Lehman College, in the Bronx, determined to become a nurse.

This much about Robyn is clear. Other areas of her life are more murky. For example, the women who went to school with her in Mount Vernon told

to model, and was confused about his sexuality…"

me she had changed her name to Robyn from the less glamorous Roberta. One of her relatives, whom I interviewed during the trial, referred to her as Roberta. But Robyn insisted that she hadn't changed her name and that she was never known as Roberta. She originally told me, in addition, that before going to Lehman College she got a B.S. degree from Syracuse University. Syracuse reported that no student named Robyn or Roberta Arnold had earned a degree there, although a Roberta Arnold had attended for a single semester before dropping out. (When asked about this discrepancy, Robyn said that in fact she had attended Syracuse for two years.) Robyn told me she is a licensed nurse. But the New York State Division of Professional Licensing said, in a phone interview, that their records did not disclose a registered or practical nurse named either Robyn or Roberta Arnold, with the exception of a Roberta who received her license in 1931—long before Robyn Arnold was born.

AFTER LEHMAN, ROBYN LANDED a nursing job at Montefiore Hospital, in the Bronx. She is vague about what happened next. For some reason, she and Montefiore parted company, and Robyn began working for the plastic surgeon, Dr. Friess. (Friess died suddenly last year, five days after Delia disappeared. Authorities wouldn't comment when asked if the death was still under investigation.)

Then came the days of courtship with John. The Delias, mother Joan, stepmother Patricia, and father Bruno, all claimed that Robyn and John were engaged and that they even went for a blood test. Robyn told me that isn't true, and said that although they were lovers they hadn't made wedding plans. "I'd *never* have married Delia," Robyn said. "He was too confused a person." Robyn also said that John had told his parents that he'd made her pregnant and that twins were aborted. Robyn insisted that this too wasn't true and that John had made up the story to make himself appear macho, now that he was dating a woman.

Robyn, of course, did not marry John. But she remained his friend, and the friend of his friends. Why? What was an heiress and nurse doing in a world like that? Her favorite cousin, Connie, told me, "Robyn was going through a period of reduced ego. Delia and his friends made her feel good." A close friend from nursing school, Barbara Barlow, has a somewhat different explanation. "Robyn was always looking for the ultimate thrill," said Barlow. "She did everything to try to get it."

After Delia disappeared, Robyn stayed close to Delia's friends, inviting them to a Christmas party, lending them Delia's clothes, living with Robert. She traveled with Robert to Fort Lauderdale to spend time there with a female impersonator who was so attached to Delia that he called him "my sister." While Robyn and Robert were in Florida, something strange happened, according to court testimony by the impersonator: Some members of the group, including Robyn, took LSD. The next morning Robyn was crying and upset and demanded of the impersonator, "Bobby Ferrara said I told you last night that we—or I—killed Diane. Did I?" The impersonator assured her that she hadn't. (Robyn denied the incident to me; she also denied ever taking drugs.)

Meanwhile, the police were questioning Delia's friends, and their investigation began to focus more and more on Robyn and Robert. One member of the circle handed over a pair of boaty purple suede shoes that appeared to be the ones in which Delia had last teetered about. The shoes had come from Robyn's closet. Other friends began telling the police that Robert had been furious with Delia for moving out, and that Robyn had been furious with Delia for moving in and then promptly flirting with Laura. But, for the police, the clincher came after Dominick Giorgio was picked up for stealing synthetic cocaine from Pascack Valley Hospital, in Westwood, New Jersey, where he worked in the emergency room. Arrested in connection with that crime, he eventually told police that he'd heard both Robyn and Robert admit to Delia's murder. Robert and Robyn were arrested within a week.

When the pre-trial hearings were finally over and the trial itself got under way, on September 16, Robyn at last appeared to realize the gravity of her situation. Robert's bids for conversation were now ignored. The two of them sat at the defense table like mismatched strangers in a crowded restaurant who have been dropped at the same table by a sardonic headwaiter.

THE TRIAL LASTED FOUR WEEKS and turned out to be a remarkable drama, featuring extraordinary witnesses, an eleventh-hour confession, a death threat, and a cliff-hanging, four-day jury deliberation. It was also, at times, sheer theater of the absurd. The major players were no longer Robyn and Robert, but Judge Harold Rothwax, of Manhattan Supreme Court; Assistant District Attorney Steve Saracco; Robyn's defense attorney, Michael Rosen, of Saxe, Bacon & Bolan, Roy Cohn's firm; and Robert's defense attorney, Robert Dilts, of Ridgewood, New Jersey.

Each had reasons of his own to consider the case exceptionally challenging.

For Rothwax, the challenge lay in the fact that the two defendants were being tried together. This is done in New York when evidence *links* two defendants. In this case, one of the chief pieces of evidence would be the testimony of nurse Giorgio, who claimed to have heard each defendant separately confess that they'd murdered Delia and done it together. Because of the linkage, Rothwax felt legally bound to refuse defense requests for separate trials.

But the joint-trial law has a serious drawback. It requires a jury to understand that not all evidence presented during a trial is admissible against *both* defendants. Some evidence can be held against only one. For example, if one defendant in a joint trial confesses after his arrest, that confession can be held against only him, no matter what it says about the role of his co-defendant. Thus, the joint-trial law goes, in effect, against a natural inclination. It demands that at one moment a jury give certain evidence serious weight and that at another the jury screen that evidence from its consciousness.

Given what he knew of the human mind and memory, Rothwax had long had doubts about the wisdom of the joint-trial law. Now he was being asked to try a case under it. In the end, he would come to view the trial's outcome as a validation of the law and a vivid demonstration of a jury's ability to deliberate according to instructions. But early on he worried about whether the jury would be able to absorb the complex directions he was continually issuing.

For Assistant D.A. Saracco, trying his thirty-eighth felony case, the murder victim herself was the source of challenge. Would any jury feel sufficient empathy for Delia to treat the murder with the seriousness it deserved? During jury selection, numerous prospective jurors snickered at the tidbits of Delia's life-style that were described. Saracco was concerned that no jury would care enough to convict. (The jury that was eventually selected consisted mostly of young, white, middle-class people, including three actors—the kind of jury generally considered favorable to the

“. . .The prosecution claimed that Robyn and Robert

defense. In this case, given the character of the victim, the prosecution wanted that kind of a jury, too.)

Robyn Arnold's counsel, Rosen, was worried because he was not planning to mount a case—in the sense of putting forward an array of witnesses or calling his client to the stand. He was hoping to win almost strictly on the basis of arduous cross-examination. But he knew how risky this approach would be; many legal observers think juries never fully accept the notion of a defendant's presumed innocence when the defendant doesn't take the stand.

The person most challenged, however, was Robert's counsel, Dilts. Mild-mannered and hyper-straight, Dilts often spoke bewilderingly about the lifestyle the case was exposing. “Here I am, a normal guy,” he mused to me outside the courtroom. “I mean, I've never had a desire to marry someone who had a fake vagina. Or even to hang out with someone who did. Or take drugs. Or go to clubs like these. I'm a normal guy. And I'm trying to understand all *this!*”

IN THE FACE OF THESE CONCERNS, the trial at last got under way. The prosecution contended that on the night of October 7, 1981, Robyn Arnold and Robert Ferrara drove Delia to a wooded spot in Rockland County and shot her, each firing twice. About two weeks later, according to the prosecution, Robert returned to the scene of the crime. Delia's body had not been discovered. Robert bundled Delia into a yellow blanket and dropped her into the Hudson, where she floated downstream. No murder weapon was found. With the exception of Giorgio, the prosecution witnesses would testify simply about Robyn's and Robert's possible motivations for killing Delia, and about circumstantial evidence linking them to the crime.

On they came: Delia's family, her mother, stepmother, and father; Delia's pals, the habitués and managers of the bars and discos; and Delia's protégés, the female impersonators (one sporting a mustache). The witnesses all seemed to think that Robyn and Robert had had a motive for murder: Each of them, for reasons of his or her own, had become fed up with Delia.

In Robert's case, the problem had been Delia's sex change. On the verge of tears, her eyelashes fluttering, Delia's mother said that shortly before the disappearance her daughter had telephoned and, in the long tradition of mother-bride talks, complained, “My husband isn't as active in the bedroom as he used to be.”

Jealousy was suggested as Robyn's motive. Several witnesses testified that Robyn had been obsessively in love with Delia. She had kept a kind of shrine to him, they said, with 20 or 30 photographs of him in and out of costume, and all his wigs and shoes and glittery getups. She'd accepted his sex change, even paying for the operation, and accepted his marriage to Robert, even paying for the ring. But she'd apparently wanted to be if not the only love of his life at least the only woman in that life. The hairstylist Laura testified that Robyn had said to her, “If Delia can have a lesbian relationship, why can't it be with me?” And Delia's stepmother, Patricia, said Robyn had told her she paid for the penile inversion because “if I can't have Delia as a lover, I'd rather have him as a close girl friend.”

Robyn had an alibi for the hours up to about midnight on the evening Delia disappeared. She'd been getting her nails done at the home of a friend, a professional manicurist. But the prosecution claimed that she had been with Robert later that night and had called his boss at Zipperz to say he'd been mugged, his face was all scratched, and he wouldn't be coming to work. Other prosecution witnesses testified that Robert had pawned Delia's wedding ring, which she had presumably been wearing until she was killed; that Robyn had become enraged when she'd learned that Delia's purple shoes had been taken from her; and that Robyn had appeared extremely shaky when a friend had pointed out that her bed was missing a familiar yellow blanket. (Both the shoes and the blanket became the subjects of legal tugs-of-war. *Were* the shoes the ones that Delia disappeared in? *Was* Robyn's blanket the one in which Delia's body was found?)

FOR THE FIRST WEEK AND A half, the evidence against both defendants was basically circumstantial. Then, as if to justify Judge Rothwax's early worries about the joint-trial law, a written confession by Robert was introduced.

It was a letter that Robert had sent to Giorgio but that Giorgio had misplaced and had been unable to find. In fact, a friend had hidden it and brought it forth during jury selection.

In the letter, Robert said, “Delia had sent me and Robyn to get the gun in Pennsylvania so that she could rob some man she met at Studio 54 of cocaine and cash. We would split the goods. Supposedly she would set it up when we were in Pennsylvania.... Robyn, Delia and I went to Rockland to go to the Cuckoo's Nest. . . . [A friend has] supposedly stolen very expensive sound equipment from the Nest and hidden it in the woods. We arrived at the spot. Delia and I were walking toward the woods. Robyn shot her in the back of the head. I ran. [Then I came back and] I shot Delia twice to put her out of her misery.”

Consternation. Robert didn't deny having written the letter, so for Dilts, his lawyer, the key would be suggesting that the letter had somehow been illegally or unethically elicited. For Rosen, the letter raised fears that the jury would be influenced by an assertion about his client that while not admissible as evidence against her might nevertheless affect their reasoning. He again demanded separate trials, but Rothwax refused.

There was no choice but to go forward, and, at last, Dominick Giorgio was called. He had been the recipient of the fateful letter, and, if he was to be believed, he was the recipient of oral confessions to the murder by both parties on trial. Giorgio told the jury that he had heard about the murder four times. Once, he had overheard Robyn say to someone on the phone, “Look, you shot her, and I shot her.” Another time, she had blurted out something about the murder to Robert while Giorgio was present, and then had said to Giorgio, “Now you're involved.” And twice Robert had confessed the act, saying, “Robyn shot Delia twice. And I shot her twice.”

But could Giorgio be believed? After Delia's disappearance, he had become Robert's lover. “He told me I was his best friend in the world,” Giorgio said mournfully from the witness stand. Yet Giorgio's statements about the confessions had prompted Robert's arrest. And he had agreed to testify against him. (Authorities insisted that no deal was made in exchange for the testimony. Giorgio received four years' probation on the hospital-theft charge.)

At the same time, Giorgio had stayed in touch with Robert, exchanging love letters, visiting him, once even smuggling drugs in to him on Riker's Island. (He was caught and received a conditional discharge.) What kind of person was Giorgio? A tormented soul? Or a conniving one?

Both defense attorneys insisted on the latter reading. Giorgio had kept in contact with Robert just to get him to implicate himself further, Dilts suggested—to get him, for example, to write

had a motive: They had become fed up with Delia. . .”

self-incriminating letters. Rosen tried to show that Giorgio had made up the story of Robyn's involvement, perhaps in the hope that Robert could claim Delia was already dead when he fired his shots.

Giorgio—pale, earringed, muted—was on the stand for two days. After he finished, I was with another reporter in the pressroom when the telephone rang and an anonymous caller said that someone in the courtroom had been gunning for Giorgio. The details were so convincing that the threat seemed believable. The D.A. ordered a guard for his witness.

But, after all the theatrics and poses, the dramatic heart of the trial lay in the accumulation of detail about the life Delia and his friends had managed to pursue. Witness after witness suggested that drugs and the kind of sexual decadence associated with cities, with Manhattan's ragged edges, and with pre-Hitlerian Berlin cabarets had found their way to the tranquil towns above New York. Despite their well-tended lawns and gardens, the suburbs seemed to be producing an underclass of drifting, disaffected, sensation-seeking young people. “This is the most intriguing exposé of modern suburbia anyone ever dreamed of,” said Rosen, the defense lawyer. “There's a legitimate subculture up there that's beyond the wildest imagination.”

“You expect these things in the city,” said Detective Donald Longo. “Not up there. But it turns out we're all squares in Manhattan.”

Longo had hung around the gay clubs of suburbia during his investigation of the murder and had found their existence eye-opening. During the trial, as owners, employees, and patrons of the clubs came forward, and as testimony about drugs, orgiastic nights, and jobless days mounted, old images of suburbia began to seem like a nostalgic dream.

AFTER THREE WEEKS OF TESTImony, the case drew to a close. Neither defendant took the stand. In their summations, both defense attorneys focused on Giorgio. He had stolen drugs, Dilts reminded the jury, and smuggled them into Riker's Island. Given his proclivities, wasn't it possible that everything he'd said had been a lie? Wasn't it even possible that the written confession itself, the one Robert had mailed Giorgio, had been elicited unscrupulously by a Giorgio who was cooperating with the police?

Attorney Rosen invented still another scenario involving Giorgio. “Imagine,” he intoned, “that it's a beautiful fall day, and you and your family are taking a drive up the Palisades Parkway. Suddenly you or someone in your car has a heart attack. You wind up at Pascack Valley Hospital. You are taken to the emergency room. There, at the door, stands Dominick Giorgio.” A shiver seemed to pass through the jury, and Rosen concluded in high emotional style, “If you wouldn't trust putting your life, or that of someone in your family, into the hands of Dominick Giorgio, don't put Robyn Arnold's life in his hands, either!”

AVON LADY

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WIN THE FOXFIRE ROBE!
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HERE'S HOW TO WIN

Diane Delia won her first and only modeling job in a pamphlet shot for Avon Products.

Four days later, Robyn Arnold was acquitted of the murder of Diane Delia. The jury had apparently decided not to believe Giorgio. But Robert Ferrara was convicted. The jury had apparently decided to believe Giorgio.

Followers of the trial were baffled. How to resolve the seeming contradiction? Afterward, some jurors tried to explain their reasoning to reporters: They had concluded that, basically, Giorgio had been telling the truth, at least in regard to Robert, but that he'd invented Robyn Arnold's involvement, hoping to lessen Robert's guilt.

Defense attorney Michael Rosen's presentation had been convincing. “All of us thought he was brilliant, just brilliant,” said one juror.

For Robyn Arnold, the relief was palpable. For the first time in four weeks, her hair became disheveled, her blouse came untucked, and she nearly swooned in the arms of Rosen. While he supported her, Robert Ferrara was led silently away, to await a sentencing hearing—scheduled for this week—at which he faces a term of between fifteen years and life in prison.

Minutes later, outside the courthouse, the jury thronged Robyn and the triumphant Rosen. Several women jurors hugged Robyn. Joyous, her face wreathed in smiles, she hugged them back and then invited all the jurors to her upcoming wedding to the dentist. There would be a special jurors' table.

The dentist fiancé went to get his car. Returning, he offered several of the jurors a lift uptown, and they piled in. The hubbub on the sidewalk swelled. Robyn was still surrounded. She was just starting to make excited farewells when a prison bus clanged its way up a ramp from the bowels of the courthouse and headed away down the still-crowded street. The bus was nearly empty. Inside, the only face to be seen was that of Robert Ferrara, staring.

“I NEVER LOVED DELIA, YOU know,” Robyn Arnold said to me during an interview several days after the trial. Her nails were freshly manicured, her hair impeccably coiffed; she was wearing an exquisite red-and-purple batwing silk blouse. “It was just infatuation. No, not even that.”

What was it then? “It was the lifestyle,” she said. “The excitement. The glamour. I found it interesting for a while. Then it grew boring.” She is going to marry the dentist, have children, maybe even go to law school and become a defense attorney like Michael Rosen, she told me. “And I'm going to live in the suburbs. Have the life I was raised to have.”

Won't that get boring, I asked, “I mean, considering the exciting life you once led?”

Robyn Arnold inspected her nails. “I've had enough excitement,” she said.

And Robert Ferrara? He's planning to appeal. ■

NEW YORK AT NIGHT

1930s

THE CHRYSLER BUILDING FROM 42nd STREET
Samuel Gottscho

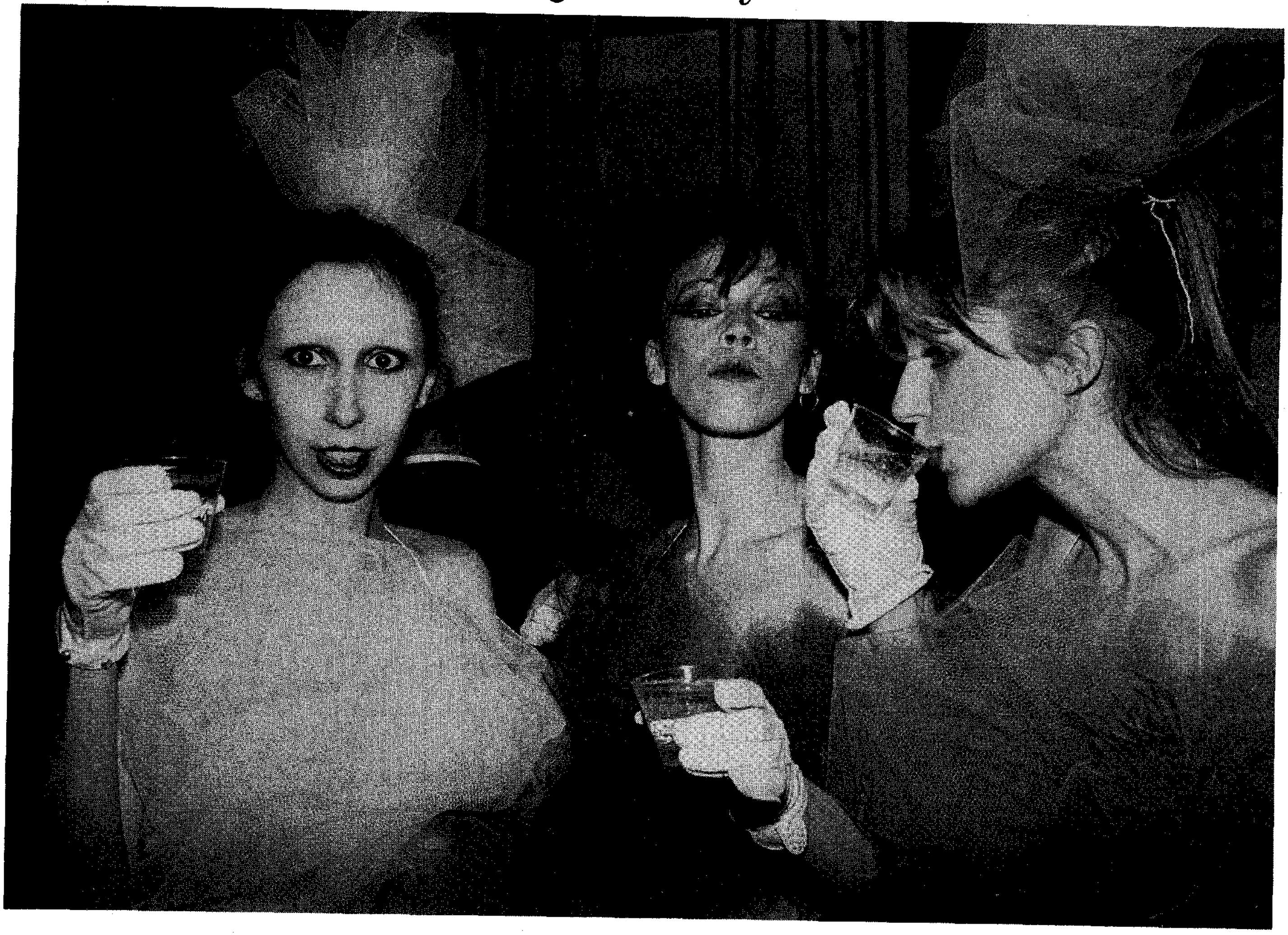
1978

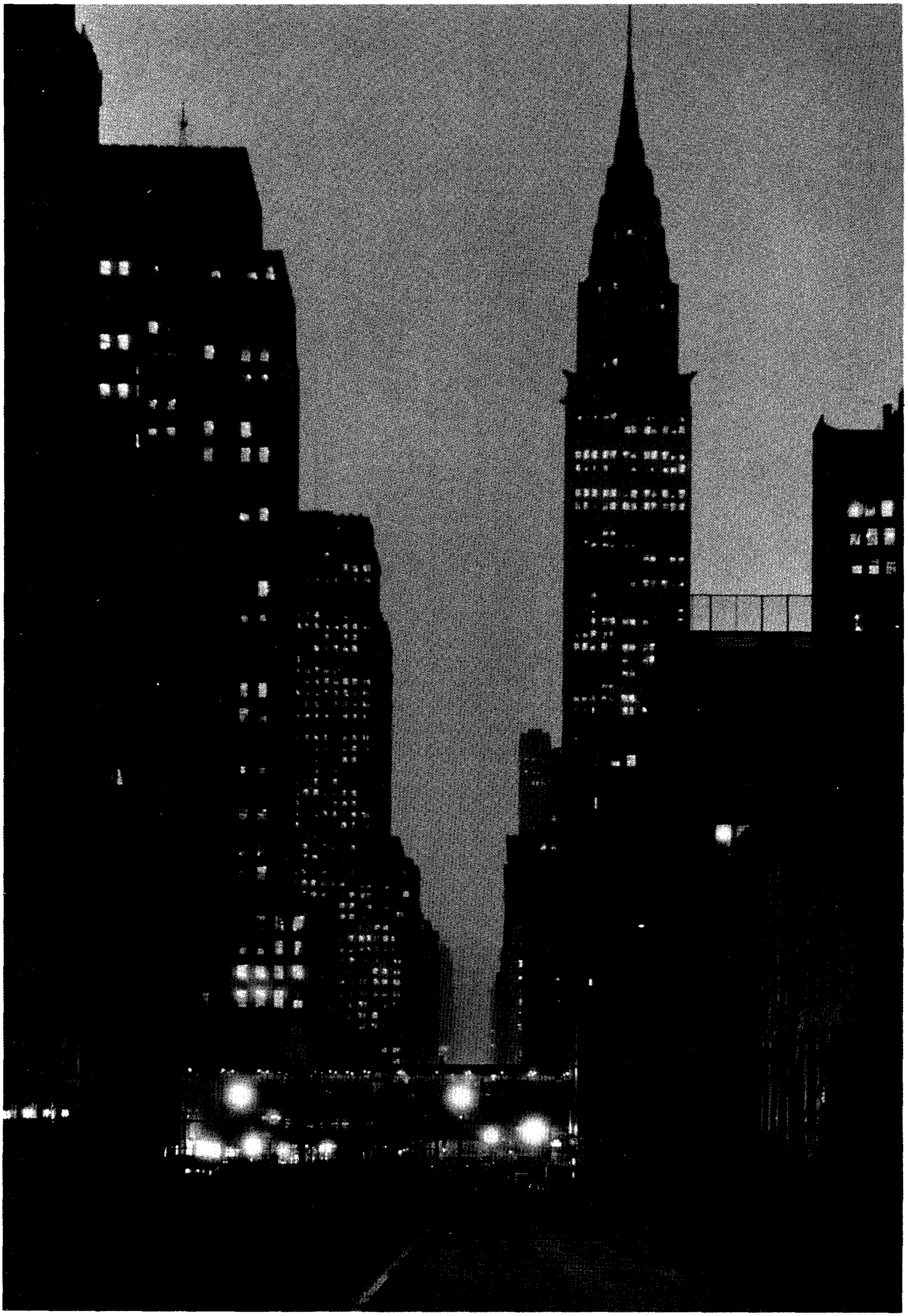
RADIO CITY MUSIC HALL
James Hamilton
(overleaf)

Undated

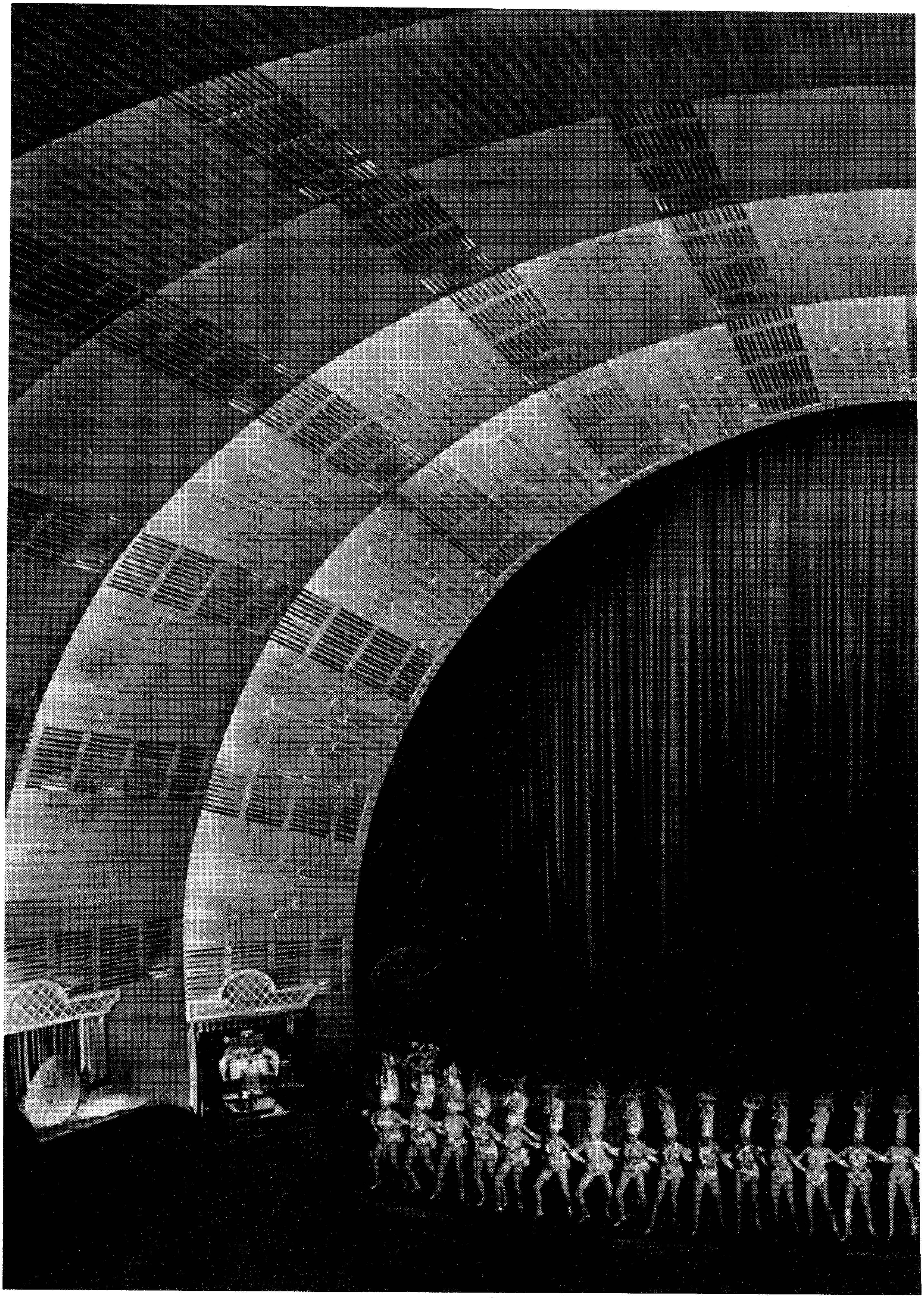
THE MUDD CLUB
Sonia Moskowitz

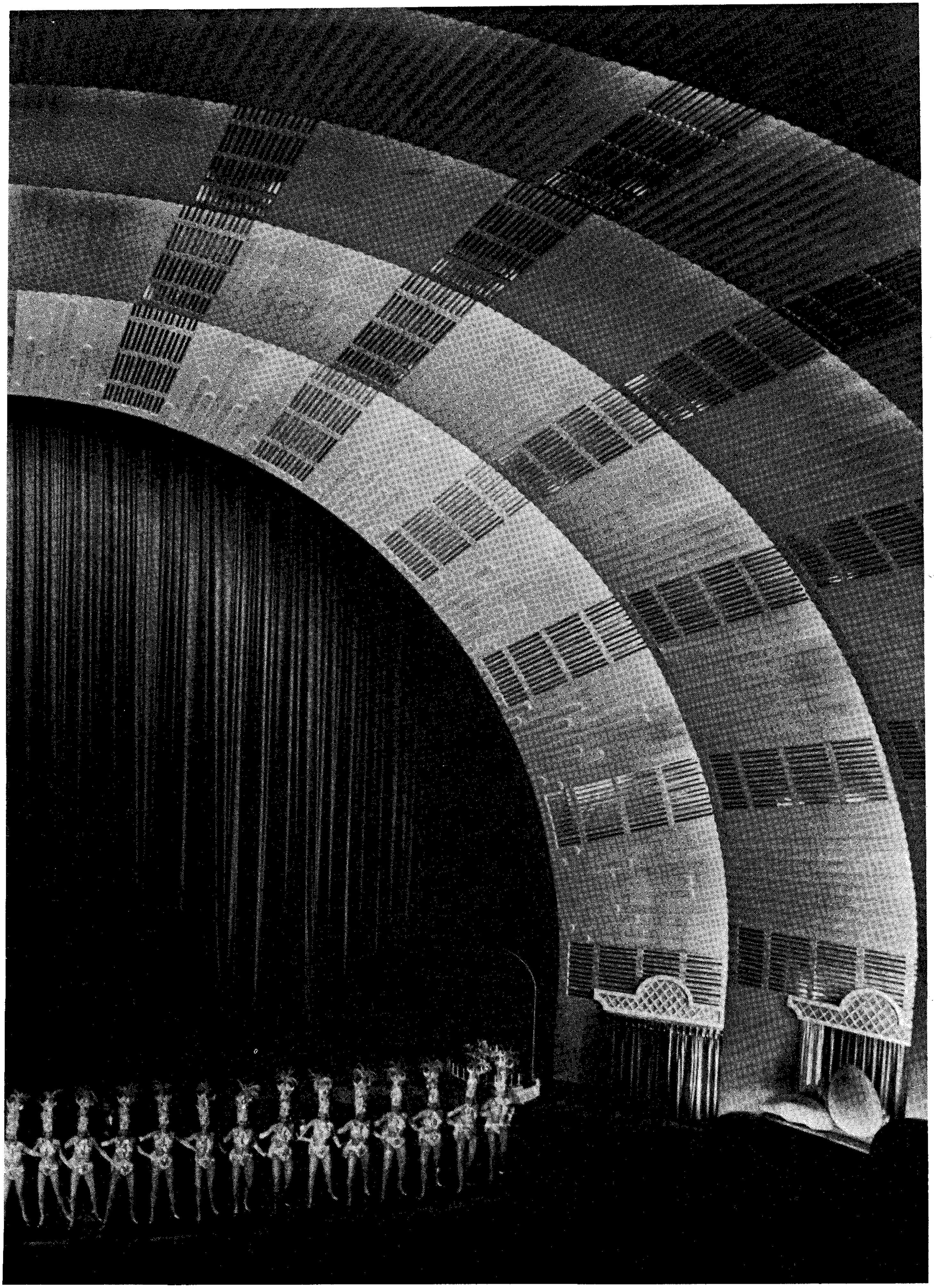
There's nothing like it, day or night. But at night New York is a *very* special place. *Nighttime New York: Photographs—1930 to 1982,* assembled by Philip Gefter, brings it all to life at City Gallery, 2 Columbus Circle, through February 16. Selections:

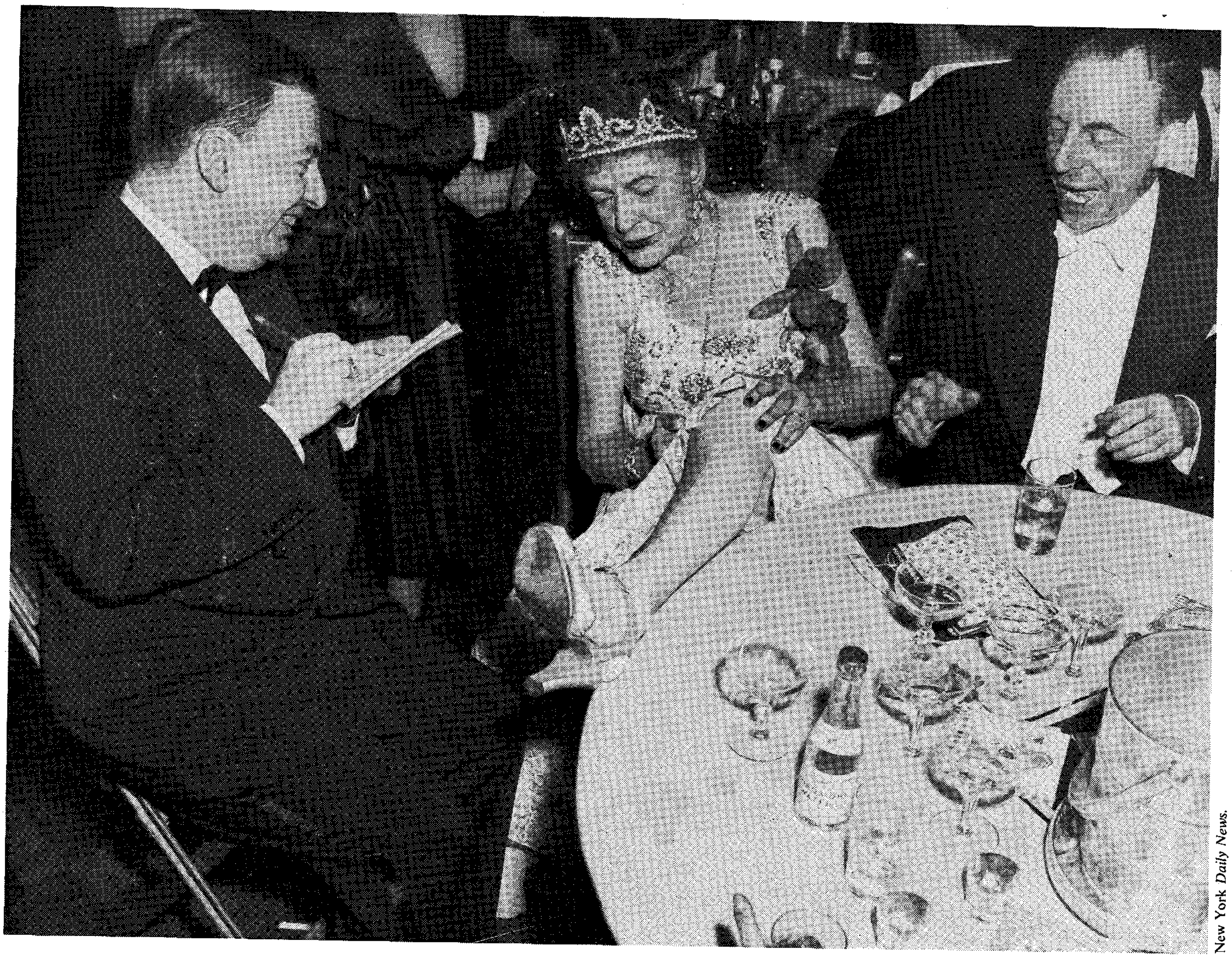




Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal.







New York Daily News.

1947

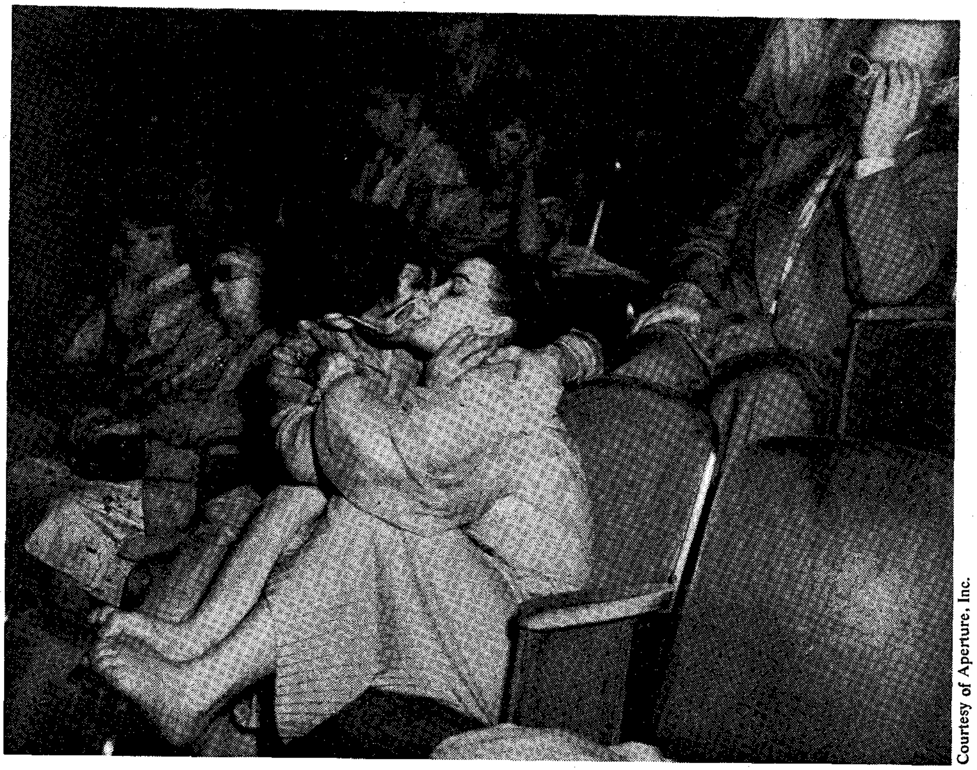
METROPOLITAN OPERA OPENING
Walter Kelleher

1945

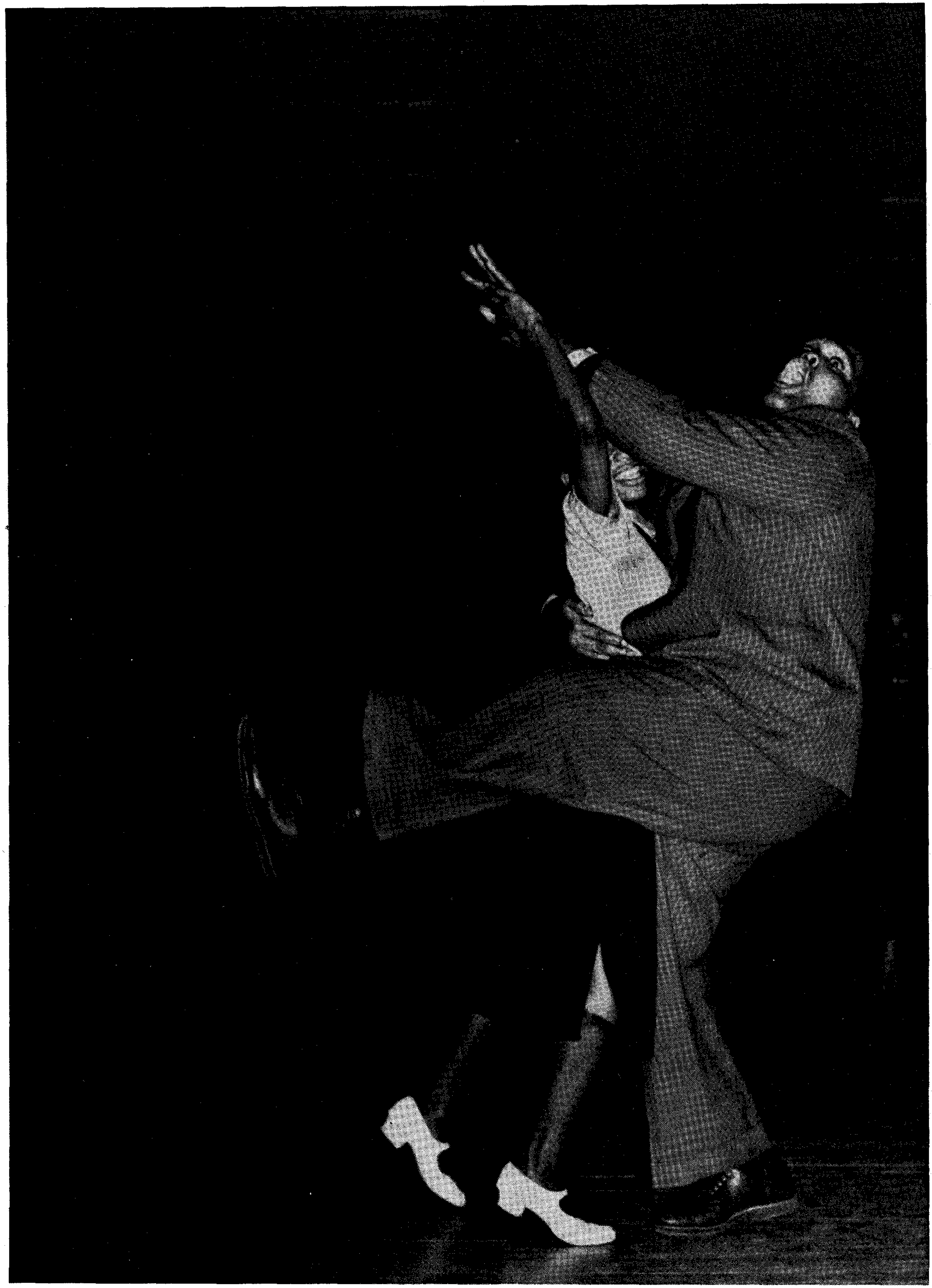
3-D MOVIE, PALACE THEATER
Weegee

1940s

SAVOY DANCERS
Aaron Siskind



Courtesy of Aperture, Inc.



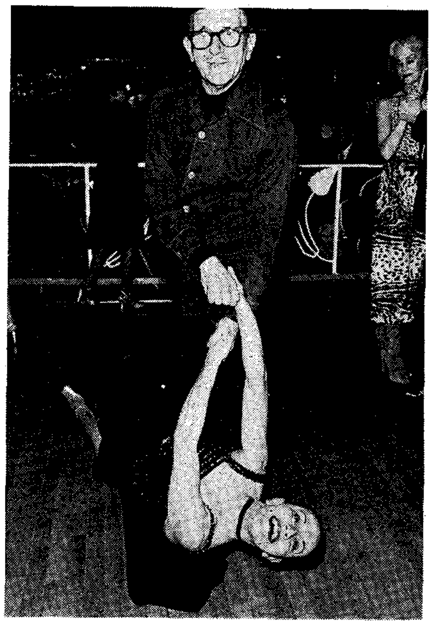
Courtesy of Light Gallery.

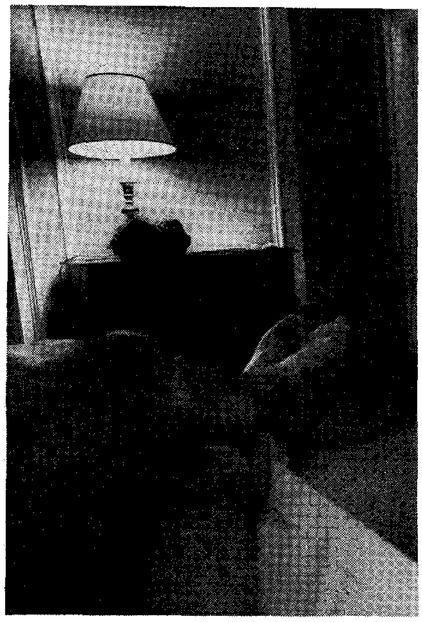
1972

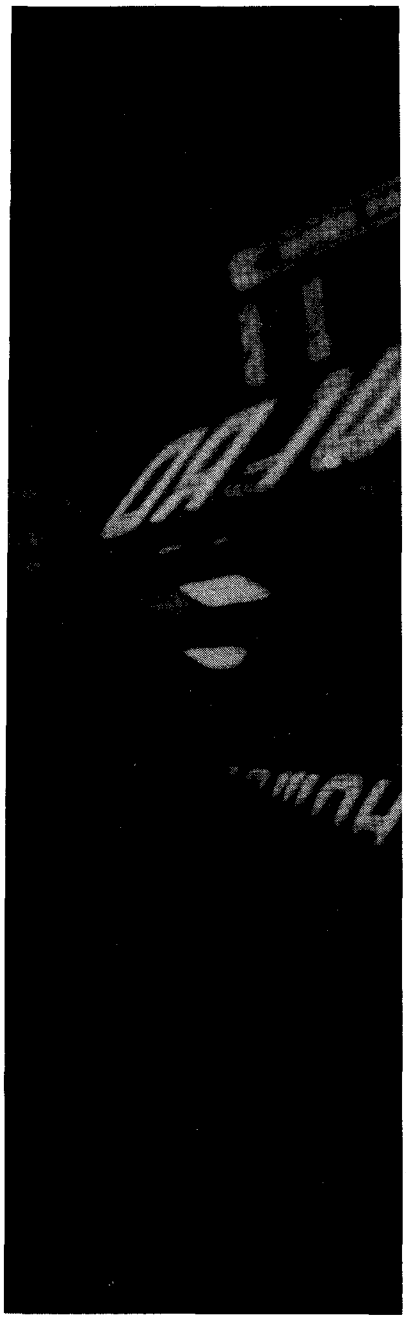
UNTITLED
Charles Gatewood

1980

ROSELAND
Arlene Gottfried



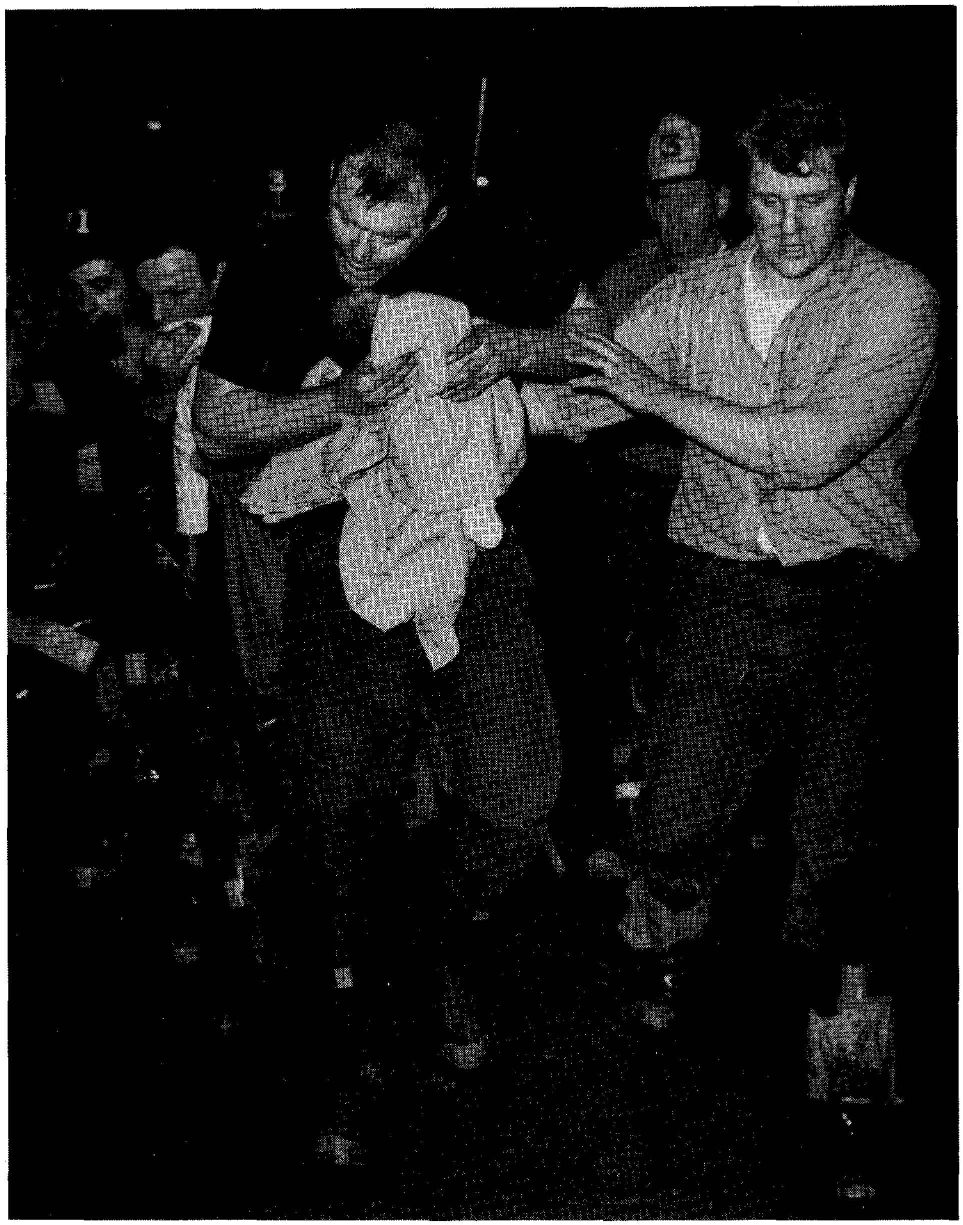




1964

FIREMAN SAVING BABY

Alan Aaronson

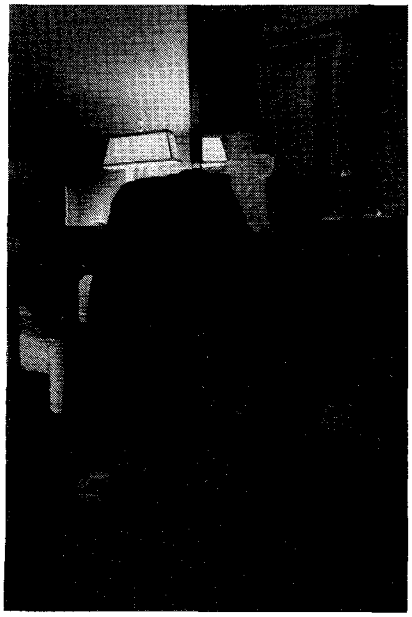


New York *Daily News.*

1973

HOTEL ROOM

Volker Hinz

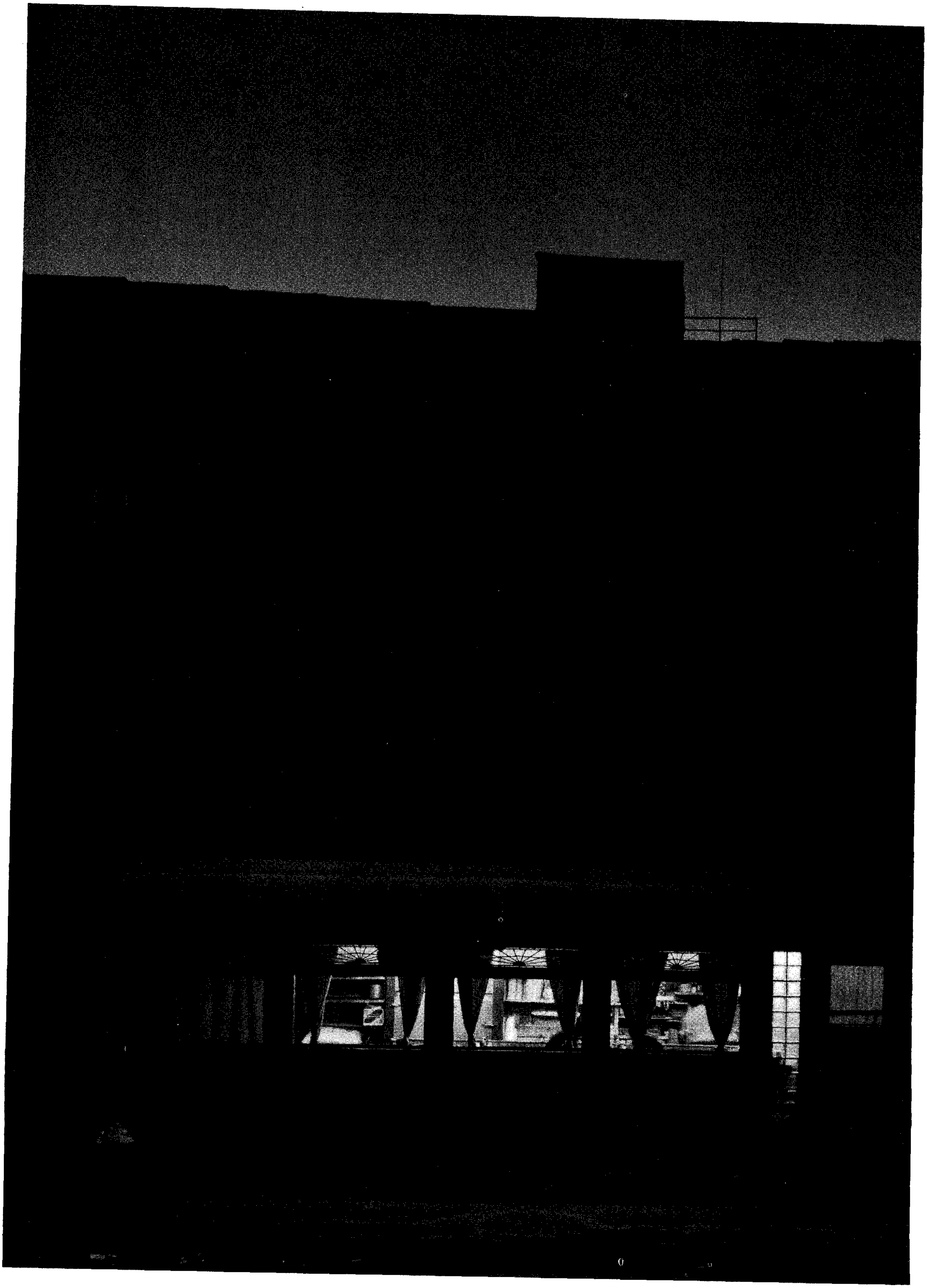


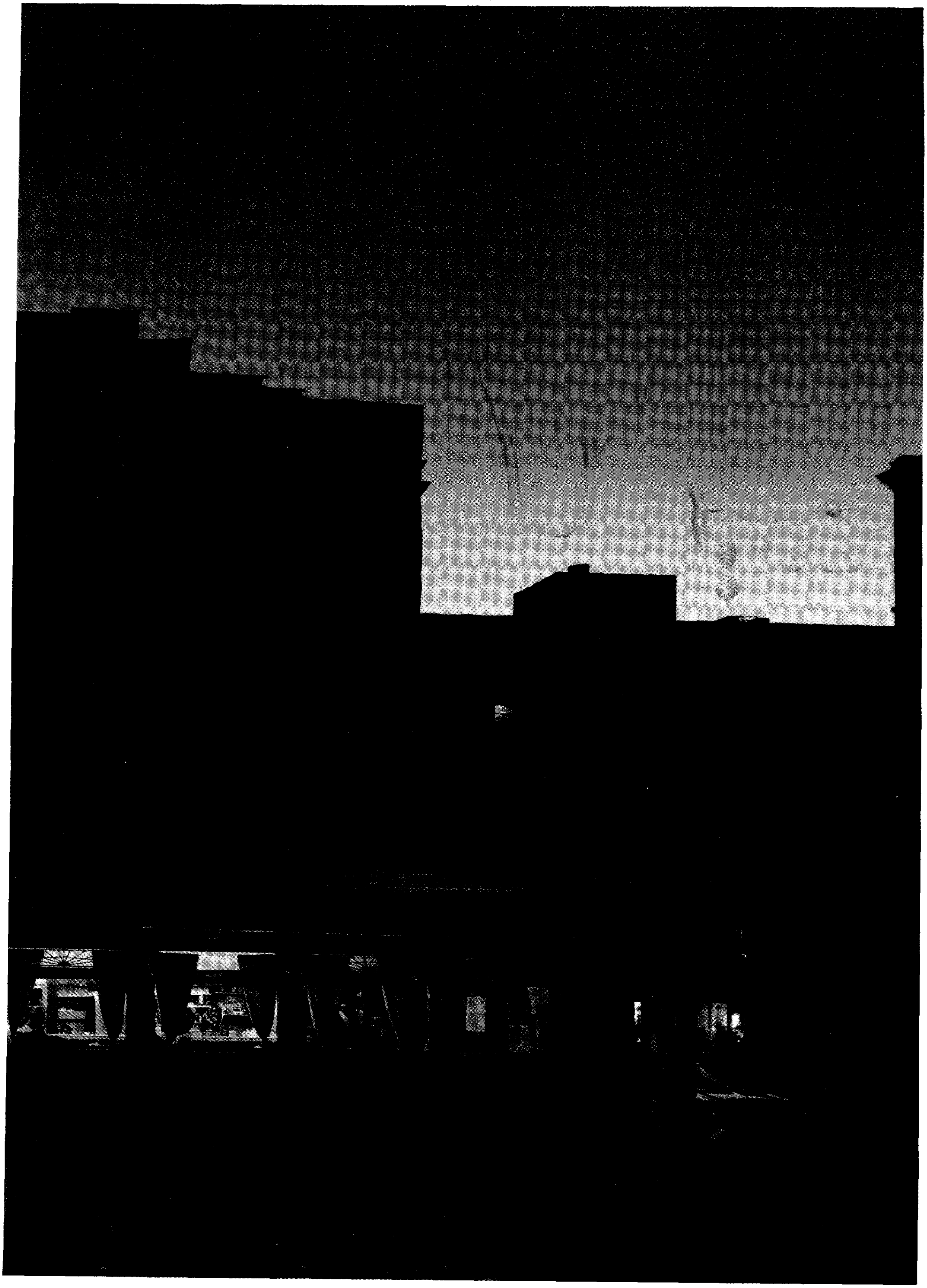
1979

MI CHINITA (CHELSEA)

Tom Baril

(overleaf)





Back in The Saddle Again

By Julia Vitullo-Martin

After years in decline, the mounted are agallop.

ON A SUNNY DAY LAST SPRING, Officer Dennis Byrnes, of the Police Department's mounted unit, was patrolling with his horse, Maverick, near a stadium in Pelham Bay Park. There was a baseball game under way, but over the cheers, Byrnes could hear the crash of breaking glass.

"I waited for a couple of minutes, hoping it would stop," recalls Byrnes. "The day was gorgeous, the game was good, Maverick was munching on some nice grass, and I was at the end of my tour. But then I spotted some kids heaving bottles down from the top of the stadium, so I spurred Maverick and headed him right up a flight of stairs toward the kids. He just flew. The kids were pretty scared, seeing a horse coming at them like that, but when I got up to them, one of them jumped out at me and said, 'You can't take all of us in with that horse.' I said, 'That's right, but I can get the first one that makes a move.' From then on, they were no problem."

There used to be a lot more of Byrnes's brand of tough-talking, horseborne justice in New York City. The mounted police were a presence all over town, their combination of shiny boots, yellow-trimmed saddlecloths, and imposing horses a slightly romantic—but thoroughly convincing—symbol of authority in action on the street. In recent years, however, budget problems and a shifting social scene in the city conspired to cut the mounted to little more than a memory.

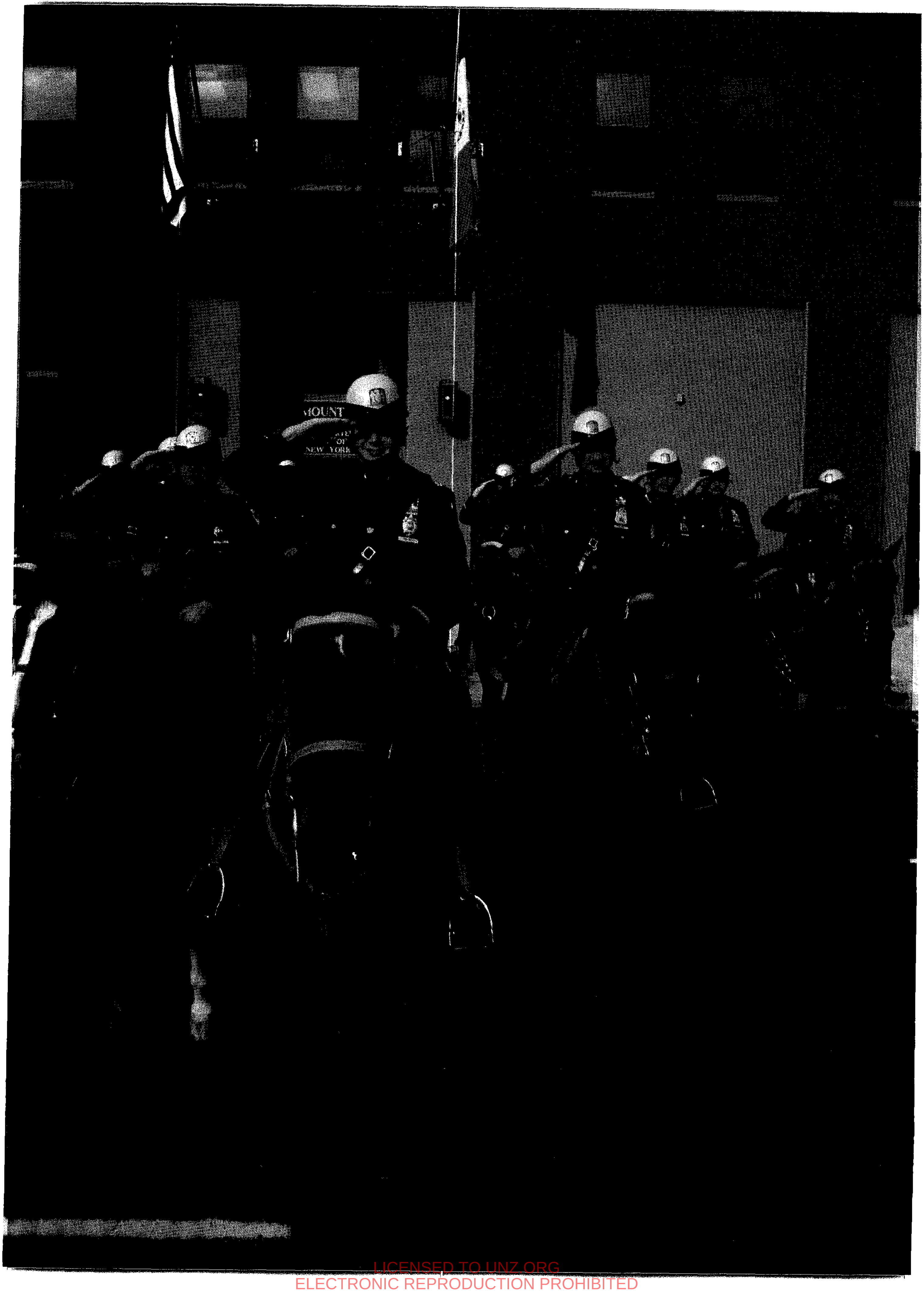
That is changing dramatically. The mounted, even through the bad times, have continued their basic duties patrolling parks, the business district, and high-crime areas and handling special crowd-control problems. (They were out in force in Times Square on New Year's Eve.) But now they are staging a comeback. And the focus for it is a brand-new home. This fall, the city dedicated a former telephone-company warehouse as the headquarters of the mounted unit. The refurbished two-story building—on 42nd Street between Eleventh and Twelfth Avenues—has stable space on the ground floor for 26 of the department's 100-odd horses and room upstairs for offices and lockers for the men of Troop B, one of five remaining troops in the city. Funded jointly by the city and a number of private organizations, the project is part of the general effort to upgrade the 42nd Street area, but for the men of the mounted, it is far more. "Before squad cars and walkie-talkies," says Lieutenant Tom Lawless, formerly with the Police Department's Office of Management Analysis, "the city knew what worked best for street patrols. It was men on horseback. It still is. If I had my way, I'd put mounted into every precinct in the city."

IT USED TO BE THAT WAY. FOUNDED in 1871 to deal with rowdies in Central Park, New York's mounted force was, as recently as 1969, one of the largest and best such units in the world. With 331 men and 329 horses, it covered most of the dangerous neighborhoods in the five boroughs and deployed men and horses to all the major parades and demonstrations. Gradually, though, largely because of deteriorating finances and a growing feeling within the department that the mounted had become an anachronism in a computer age, the unit was cut back; the force was down to only 90 men and 85 horses by 1976. In that year it also lost its midtown stable after its landlord jumped the rent. And at that point the Police Department started wondering seriously if it wanted a mounted unit at all.

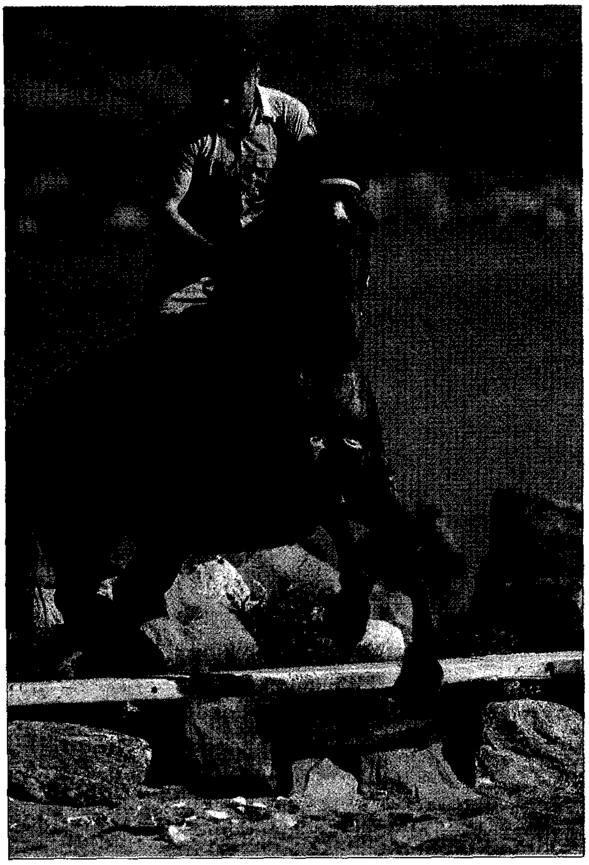
Few had ever doubted the mounted's effectiveness in crowd control—one man on horseback is worth ten on foot, says the old principle. But the anti-war demonstrations during the 1960s cast a lingering shadow over the unit. Instead of just leading celebratory ticker-tape parades, the mounted found themselves

The men of Troop B form up outside their new headquarters.

Photographed by Andy Levin/Black Star.


MOUNT
CITY OF NEW YORK

“. . .Like the partners in a radio car, a cop and his



School days: *Officer Dennis Byrnes training a green mount.*

controlling very unfriendly crowds. A widely publicized confrontation erupted in 1971 between Earth Day demonstrators and the police in Central Park. The mounted were called in and were subsequently accused of brutality in attacking the demonstrators. At about the same time, the mounted became embroiled in a fight over plans for a new stable in Central Park promised them by the Lindsay administration along with new quarters and a polo field. When public outrage stopped the polo field, the idea of the police stable was thrown out as well. Then, in 1966, Troop C, Troop B's companion unit in Manhattan, lost its 94th Street Armory headquarters and spent nine years in a scruffy garage at 55th Street and Tenth Avenue, until it lost even that.

The entire mounted force was only a step away from being disbanded. As a cost-cutting measure, the Beame administration, in 1976, forbade the purchase of new horses and the training of new mounted officers, so the remaining cops and their mounts became an aging force without a future. In the midst of this debilitating situation, however, there was one bright spot. The Police Foundation had begun a program to accept donated horses, and Vincent Sardi, the restaurateur, had put up the foundation's poster appealing for donated horses on the staircase leading to his restaurant's men's room. On one of his frequent visits to New York, H. Ross Perot, the Texas millionaire, saw the poster and promptly gave the department twelve mounts.

Appreciative of such grand gestures, the entertainment industry followed Perot's example, donating horses with such locally appropriate names as Twenty-One, Four Seasons, Morosco, and Sardi. (Traditionally, police mounts are named for former members of the department.) More important, they took an active interest in the mounted's larger problems. Without a midtown stable, the cops had to walk their horses up from quarters on Varick Street or van them in from other stables in the Bronx. The shipping time cut an hour or more off each eight-hour tour, and, depending on weather and traffic, the mounted sometimes didn't make it to midtown at all.

In 1978, the New York Telephone Company came up with an empty building it was willing to sell at far below market value. The 42nd Street Development Corporation—a leader in attempts to improve the area—offered to convert the building and rent it to the mounted at cost. Sardi and several theater pals helped with cash of their own and a corporate campaign that elicited $50,000 from Citibank, $15,000 from Bankers Trust, and $5,000 each from Federal Express, Exxon, and American Express, among others.

IN 1982, THE CITY FINALLY RELENTED on its freeze of the mounted and bought 21 new horses for them. A major factor in the decision to revitalize the mounted was a 1981 study on their effectiveness conducted by Lieutenant Lawless when he was still at the Office of Management Analysis.

Lawless had not been in the mounted himself, but he had ridden as a boy, knew something about horses, and had an idea of how efficiently they could be used. When he was told by the department to look for ways to save some money, he immediately thought of the mounted. Lawless selected five experimental, high-crime precincts where, for a 90-day period, he replaced 38 officers on foot with nineteen mounted police. The results greatly exceeded the department's expectations: With the exception of robberies in one precinct, all precincts had dramatic reductions in serious street crimes. Says Lawless, “What a success! The bosses were all calling, saying, ‘Can I have more mounted?’ This small program saved the department nineteen patrolmen, or $400,000. And none of that includes the cost of patrol cars over horses. We spend $2 a day to maintain a horse, which lasts for fifteen to twenty years. We spend many times that to maintain a car, which we replace after eighteen months.”

APPLICATIONS FOR ASSIGNMENT to the mounted are now outstripping anticipated openings by five to one. As a result, the department keeps stringent “career-path requirements” for the unit. Only cops who've been on the force for five years and who have had two years in high-crime neighborhoods may apply. Cops who've been exposed to frequent danger or who have exemplary records get first crack.

Victor Solis, a veteran of the midtown anti-crime unit, is one who made the grade. “We arrested a lot of people,” he says. “I asked for mounted. They gave it to me. This is what I've always wanted. I grew up not far from the old Troop B on 12th Street and saw the horses and cops going in and out every day. When I joined the force, in 1974, I wrote down ‘Mounted,’ but I had to wait six years.” Solis's sergeant, Raymond Medina, of Troop A, waited seven years. “I was already a sergeant,” he says, “and those mounted sergeants never want to leave or retire. One had been on the job 28 years; another, 30. You just have to wait your turn, which can take a long time.”

Some mounted cops, like Anthony Senzamici, come from the department's Emergency Services Unit, which handles bomb scares, high-flying suicides from the city's bridges and skyscrapers, and hostage situations. “I'd been in Emergency Services for years, risking my life,” Senzamici says. “They asked me what I wanted. I said, ‘Give me a horse.’ They did. Now guys ask me all the time how to get into mounted. So I invite them out and show them around the stable. You got to walk in manure up to your chin in this outfit, so if I see the guy's tiptoeing through it, real delicate, like, I say, ‘Forget it! Stay where you are!’ ”

While each police stable has a couple of grooms to feed the horses, muck out the stalls, and generally keep things clean, each cop is basically responsible for the care of his own horse and tack.

horse form a team that may last for years. . .”

Good cops are scrupulous about both and seldom allow other cops to ride their horses or use their tack. Says Medina, “My horse means a lot to me. I don’t like anyone else riding him. When I go away, I try to send him out to Troop D, in the Bronx, where he can be turned out and play a bit. I know the special things about him—how to put on the pad so it doesn’t hurt his back, what he likes, what he doesn’t. No one else knows that, and probably no one else cares the way I do.”

Like the partners in a radio car, the cop and his horse form a team and normally remain together for the length of the horse’s police career. The horse and rider must have compatible temperaments and skills. Some cops go through several mounts before coming up with the right one. Solis has been through two. The first threw him against a bus, which left tire tracks on his right sleeve. The second threw him under a flatbed truck. So Solis needed a new horse, and Dennis Byrnes, who is responsible for such things, chose a classic of the New York mounted-police breed for him. Chance is a quiet, elegant, fine-boned bay gelding standing 15.2 hands (five feet two inches) high, and was recruited at the age of six. The police generally avoid thoroughbreds and Arabians, which tend to be too high-strung for the stresses of police work and too delicate to hold up under heavy riders and the pounding of city streets. Even though a cop on a horse may be intimidating, the horse is by nature a nervous, fearful animal given to flight at the first sign of trouble. Much of the energy that police trainers put into green horses goes first toward calming them and then toward making them bold rather than timid.

THAT PROCESS BEGINS AT ONE of the department’s two training, or “remount,” schools, one in the Bronx, the other in Coney Island. “Remount” is a cavalry term for a fresh horse used to replace a tired one. In the old days, a cavalry-remount school maintained a large supply of fresh horses for its regiment. Today, New York’s mounted unit has almost no margin, and remount is used to train new horses, which are then sent directly to their assigned officers. Occasionally, remount retrains horses that have picked up menacing habits, such as rearing or bolting.

The remount school at Troop D is hidden in a corner of Pelham Bay Park. There is nothing to proclaim its presence other than a red traffic sign at the entrance reading, DO NOT ENTER. The driveway is bordered by a crumbling brick wall built as part of the old Huntington estate around the turn of the century. The horse barn is the only structure left from those times, and the sense of lost grandeur gives the place a romantic, almost Faulkneresque quality.

The school’s country quiet is soothing for the new horses, which normally arrive dazed from the backwoods of places like Arkansas, Pennsylvania, and upstate New York. Their trainers—Dennis Byrnes and Officer Granville Waterman III—introduce them slowly to their new work. “We start them out here in the Bronx because this place is ideal,” says Waterman. “We begin in the ring, which means a controlled situation. Then we move on to the residential neighborhoods, where everybody’s friendly and glad to see us. If the horse is working well, we head over for the shopping area underneath the elevated tracks and ride around with the buses going one way, garbage trucks another, trains overhead. After a horse goes well in the Bronx, we take him to Times Square.”

Even for horses, midtown Manhattan is the big time, where they make it or fail. Byrnes notes that in the Bronx “you have some room to maneuver. But in Manhattan, everything is so close—you only have inches to work with. The horse has

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Cinerama II Theatre
TOPLESS

The big time: *It takes months of “muscling up” before horses and riders are ready for the rigors of a Times Square patrol.*

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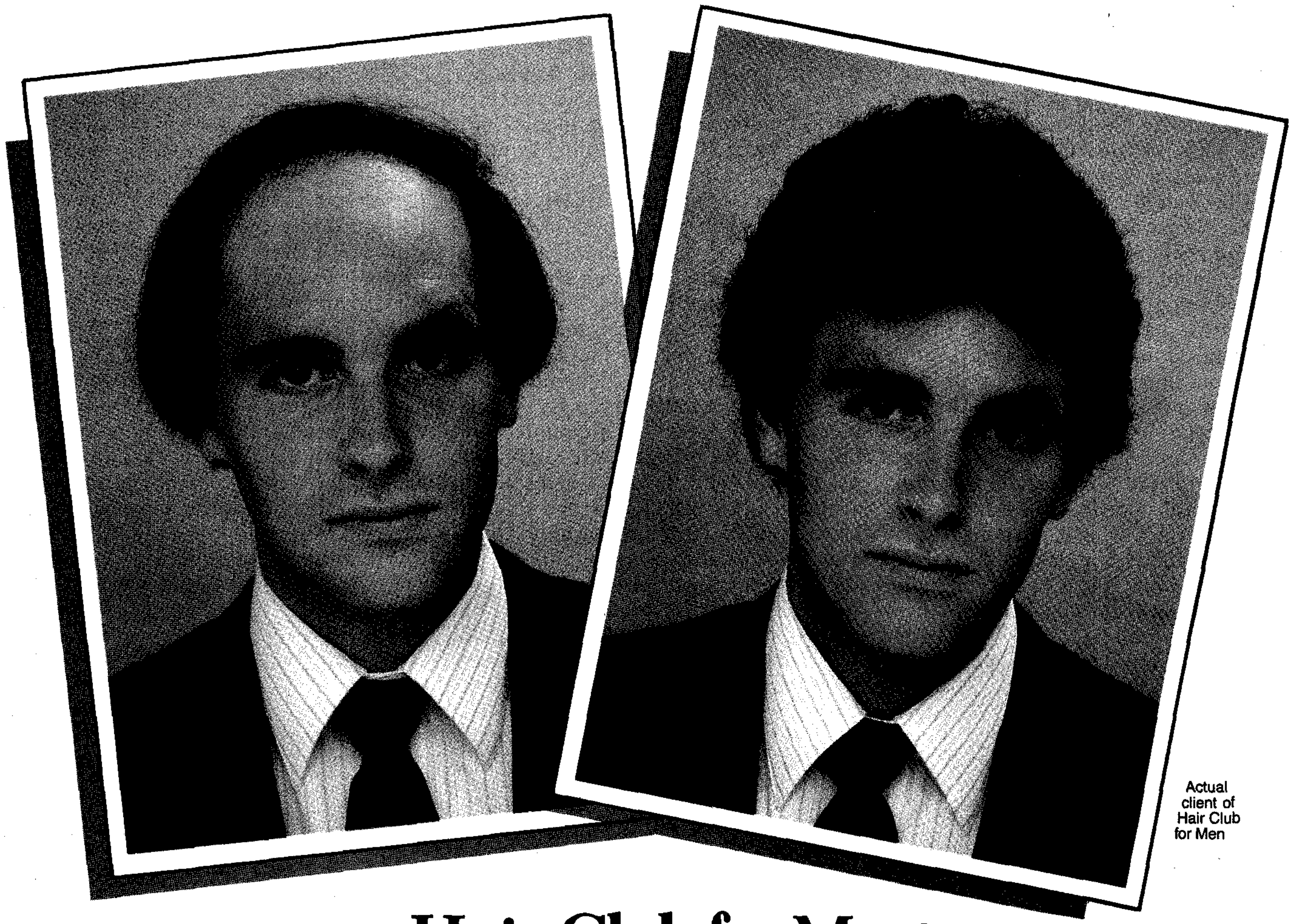

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"...The mugger knows you're going to get him..."

to go calmly and respond to the leg. But I don't want a new horse going too quietly, because that may mean he's got no brains. I like a horse to look at things, to go up to a sewer plate, ears forward, cautious. A horse that would go anywhere is dangerous—and I don't want that horse on the job. If he injures a cop, and the cop's out two weeks, that's the price of the horse. So if I'm riding a dopey one, I look around for a garbage truck or a couple of jackhammers, and I waltz him over to see what he'll do."

ON A BEAUTIFUL SATURDAY night, Byrnes, astride a good-looking young bay, is about to make a training tour of midtown. Byrnes is in the remount uniform—khaki shirt and breeches with brown boots—to alert other cops, as well as restaurant and theater owners, that he's on an untested horse. (The other cops in Times Square are in regulation blues, indicating they're riding veterans.) "If I had to correct him in some way," says Byrnes, "or if he were giving me a hard time, it might not look good for people to think I'm a regular cop on a regular police horse. Our horses are not supposed to be part of the trouble or contribute to the hysteria. If this guy gets a little jumpy, it's good for everyone to know he's not yet one of us, not yet really on the job."

Byrnes started his mounted career at the old Troop C in Central Park, and he remembers the experience fondly. "It's pretty easy catching guys in Central Park," he says. "All the muggers are on foot. So unless the guy's a real gazelle, you don't have to do anything more than trot. Just take it nice and slow until the guy's exhausted, no fight left. They know you're going to get them."

What if the mugger runs out of the park and into a subway station?

"You hand your horse to the nearest citizen and say, 'Hold this horse. I'll be right back.' "

And if the citizen's afraid of horses?

"I never ask."

On the job or not, Byrnes and his horse make an appealing pair, attracting lots of attention. "Hey, handsome," yells a pretty girl from the sidewalk as Byrnes walks his mount along Broadway. "How about a ride?" Byrnes keeps his horse walking quietly up the avenue. "Hey, Officer," says another, "what's your horse's name?"

By now, Byrnes is at 43rd and Broadway, and he's dismounting. "He's called C.P. 16," Byrnes replies.

"Oh, that's a nice name. What's it stand for?"

"City Purchase No. 16."

Crestfallen, the girl hesitates a minute before saying, "But that's not a real name. Doesn't he get a real name?"

"Sure, he'll get a real name if he ever gets off probation."

"Wow, he's on probation," the girl exclaims to her friends. "What d'you think he did wrong?"

Having made a circuit through Central Park, back down Fifth Avenue, and into the garment district, Byrnes is now standing beside the Bryant Park fountain, his horse not at all sure he likes the water spurting from several spouts. But he's willing to take the lead from another horse that got there before him, a veteran ridden by Sergeant Medina, of Troop A.

Byrnes is gently splashing water on his horse's face and encouraging him to relax and drink. A young man with long curly hair, very dark sunglasses, and a T-shirt reading "Joe Cool Wears His College T-Shirt in the Summer" wanders up and asks, "You see a lot of action on those things?"

"What do you mean, 'action'?" counters Byrnes.

"Well, do you get as much action as regular cops?"

"There's not supposed to be action when we're around," says Byrnes. "You're supposed to see us and decide to behave yourself."

BYRNES AND HIS FELLOW mounted officers are working hard to make themselves even more visible in the future. On a windy Tuesday, he and Granville Waterman are putting some new recruits through their paces with their usual enthusiasm. "Remember," shouts Waterman from the saddle, "when I give the call, you form on the left, your horse's nose on your partner's knee. Ho!"

On "Ho!" the horses trot forward, and chaos sets in. "I want the knee," yells Waterman, "the knee! You got a lot of herky-jerky there, Tom. Quiet it down. Don't drift, Vinnie! Keep the formation! Post, Sal, post! Push it up! Don't use your shoulders and arms! Use your legs! Let's see some action below the waist!"

As Waterman calls the commands, the horses move in and out of formations, all at a trot. This is the fifth day of remount training, and the cops have not yet learned to canter.

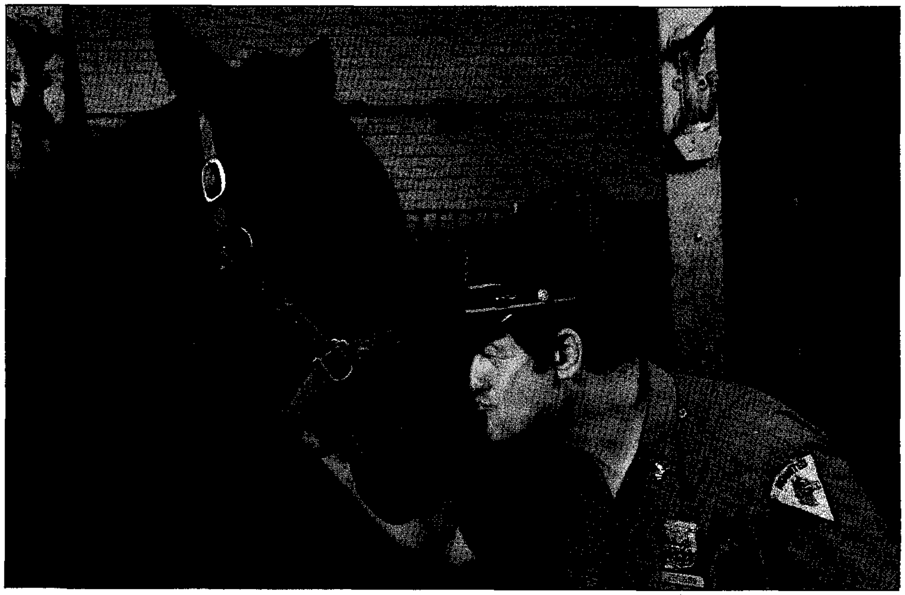
"We've got to get the guys muscled up first," explains Byrnes, "or somebody's back will go out when we canter. That happens, the guy's no good to us. Takes months to recuperate."

Waterman has the men riding five abreast at a good trot.

"You're riding by yourself, Sal, move up. Shoulder to shoulder, boot to boot! Left rein, Tom! Leg him, Vinnie! Let's move, you guys, you're not on break now. What do you have? Powder puffs on those heels of yours? Stay together. Form, troopers, ho! Vinnie, don't climb up that horse's tail! Sal, get off his neck, sit up! Troopers, right about, ho!"

Finally, there is a pause. "Okay, break formation," barks the trainer. "Walk your horses out. Dry them off. When you're cool, take them down to the bay and let them play."

Not looking remotely playful, five dirty, sweaty cops lead their mounts from the ring. Officer John Monahan, up visiting from Troop A to see the fun, is lounging by the gate as the trainees file by. "Don't feel bad, fellas," he says with a veteran's grin. "It's tough to be a pony soldier." ■



Pony love: *Officer Frank Esposito with Cherokee.*

IN STYLE

BY ANNA WINTOUR

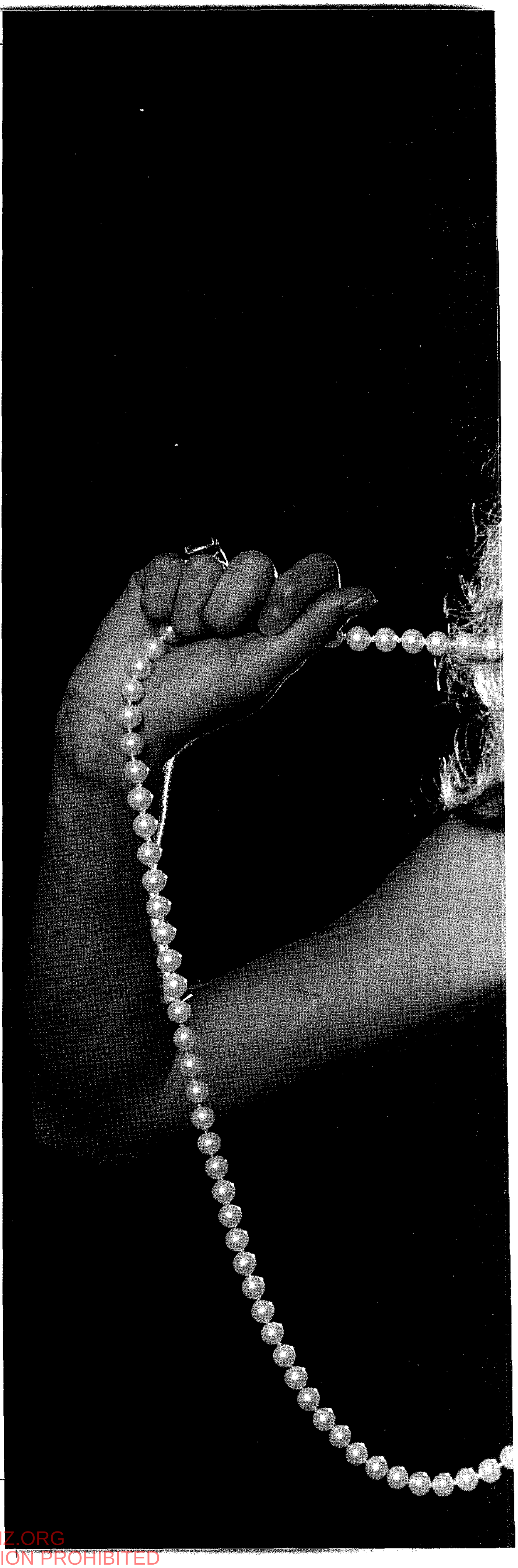
Clio's Gift

What makes a wellborn English girl—the socialite daughter of a famous ecologist, niece of an international financier, and all that—turn up as a bit of fluff in a French bedroom farce, *The Gift*? "I'm having a good time" is the explanation given by Clio Goldsmith. "And I'll be happy as a bee if life goes on this way."

"This way" means eight movies in the past two years, not all of them critical successes. "Dreadful, dreadful" is how the 25-year-old Clio describes a couple of them, made in Italy. Still, Italy gave her a start. "Many Italian actors come right off the street and onto the screen," she says. "And any true Italian will give a pretty girl a film, so they were willing to try me." The Italian films led to French films and lots of publicity.

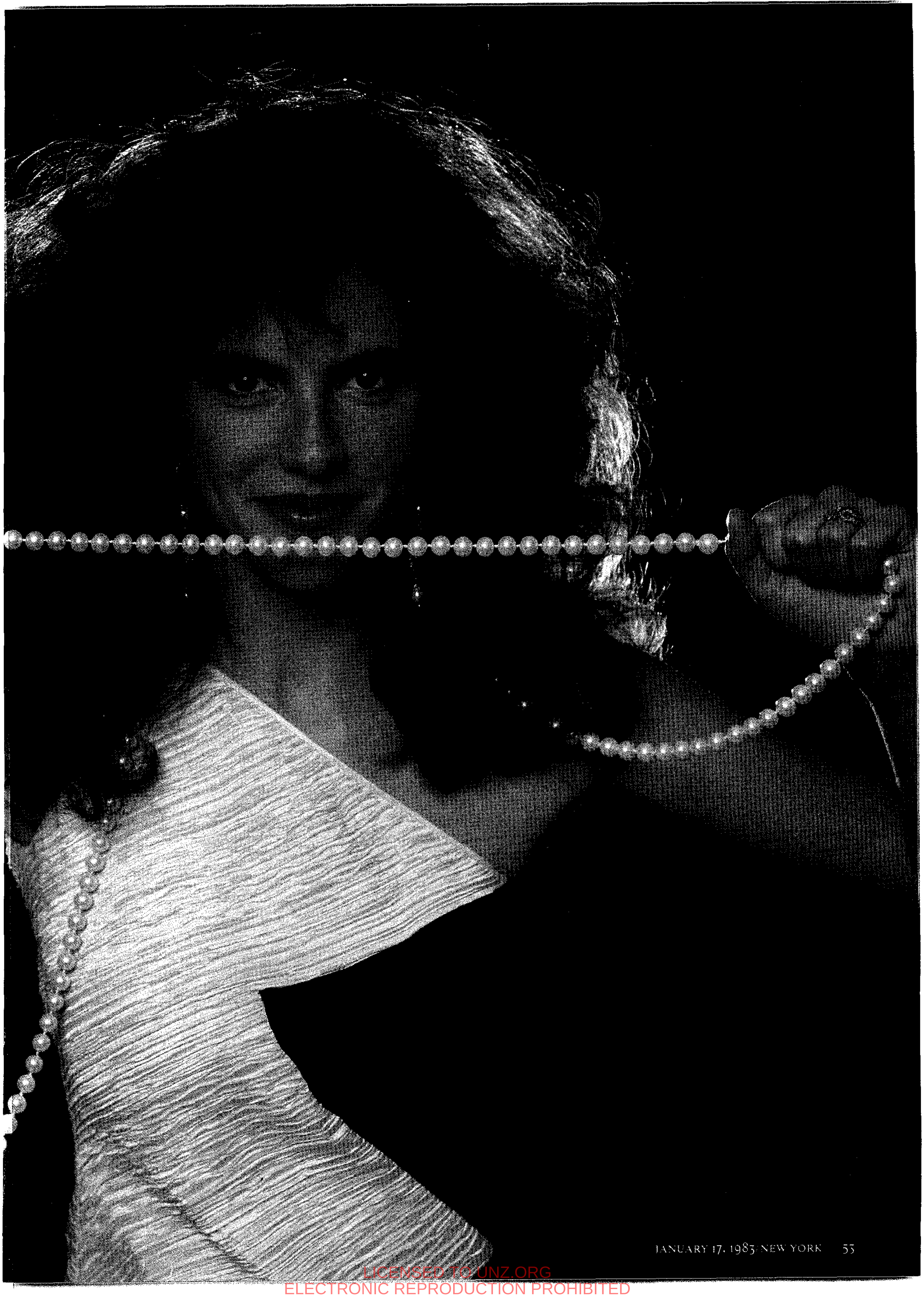
The Gift, directed by Michel Lang, is the first of Clio's films to leap the Atlantic. And, while neither the movie nor Clio's performance as a call girl will alter civilization as we know it, Clio shares the fun she is obviously having on the screen. It's more fun than she had in five years of modeling ("Norman Parkinson, who launched me, refused to photograph my feet. Irving Penn refused to photograph me at all"), or working as an art assistant at English *Vogue* ("sticking on those beastly bits of paper"), or selling Hermès handbags in Harrods, or "following the hippie trail" to Ibiza and Bali.

When not in movies, Clio will be seen in Chanel suits, having signed on to represent the couture house, probably as a modern version of the freewheeling Coco Chanel herself. As for her career as a sex symbol, Clio says, "There's no way it can last. I'm just not that sexy."



Mary McFadden's pleated dress is $1,750 at Henri Bendel, Martha (475 Park Avenue, at 58th Street), and Saks Fifth Avenue. Hair: Alex Hilliard. Makeup: Rose Bonomo. Necklace: Kenneth Jay Lane. Earrings: Dr. Stephen Paul Adler at Byzantium.

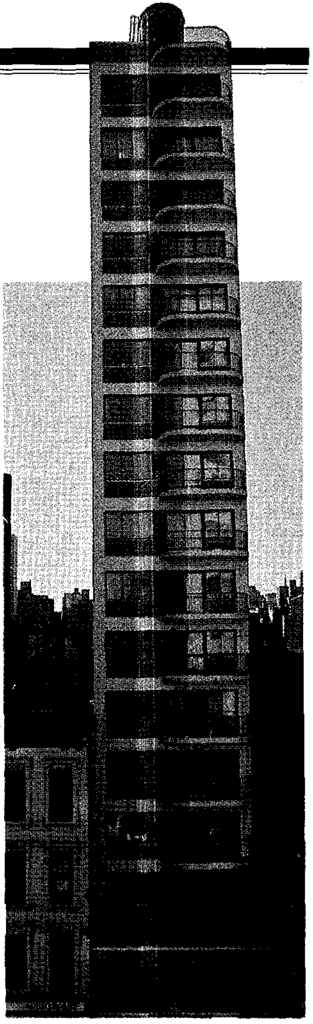
Photograph by Giuseppe Pino



Cityscape/Carter Wiseman

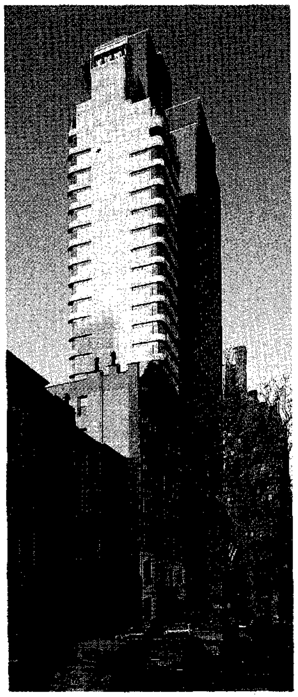
STOPPING THE SLIVERS

"...These buildings are so dramatically awful that the evil is impossible to miss..."



328 East 86th Street.

EXCEPT FOR THE PEOPLE WHO BANKROLL them, just about everybody seems to have a case against sliver buildings—those anorectic towers that have been going up around town on sites as narrow as a single brownstone. And that includes some of the architects who design them. Faced with the prospect of doing a 28-story sliver on a 34-foot-wide East Side site, one designer—who later withdrew from the job—said he was "ashamed" of it. The architect who took over admits that while he did what he could to make the tower less offensive (it came down to eighteen stories), "I disagree with the idea of slivers." And the architect of another such building, this one for East 52nd Street, was recently quoted as saying, "In a way, I think building this way is wrong."



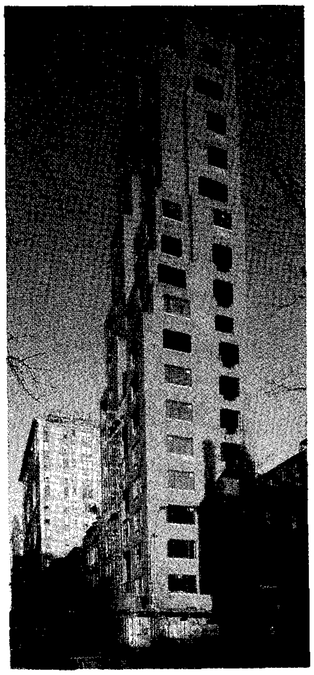
110 East 71st Street.

He couldn't be more right. These nasty protrusions are the clearest example yet of the resourcefulness of those developers eager to squeeze the last dollar out of the city's architectural fabric. But while you can rail against the people behind these buildings, you can't altogether blame them for trying. They are only following technological advances that allow buildings to go higher than was ever thought possible on such small sites, not to mention a housing market so tight that some people will merrily pay $500,000 and up for a condominium the size of a dormitory room if the address is right. And—most important—nobody ever told developers they couldn't do it. Indeed, according to the city's zoning ordinance, it was perfectly legal. "Under the old rules," concedes a member of the City Planning Department, "no one anticipated that things like this could happen. They came in very quickly."

And they may be stopped just as fast. Citing a desire to "protect the integrity of our neighborhoods," the city this fall released proposed changes in the zoning that would all but eliminate the sliver phenomenon. The recommendations must go through a review process before a decision is made, probably in late April. If they are passed, the height of buildings on side-street sites less than 45 feet wide will be limited to the equivalent of the width of the street or the height of the abutting building, whichever is greater.

Since the average townhouse in residential districts is approximately twenty feet wide, this effectively means that a developer would have to put together at least three such buildings for a construction site. And because the difficulty of making such assemblages helped give rise to slivers in the first place, the new measures (which also include cuts in allowable bulk in certain areas) should make the slivers already up the last of their unhappy line. (A few still in the planning stages could go ahead, but some of these reportedly are having financial problems.)

The main impact of the proposed regulations would be felt in the area of Lexington Avenue north of 57th Street. A number of other restrictions—particularly the designation of the Upper East Side Historic District—have already discouraged development in architecturally significant parts of the neighborhood. But the strip centered on Lexington, a thoroughfare with great coherence of scale and character but few outstanding buildings, was left exposed. By turning their attention to the Lexington area, the members of the City Planning Commission have shown an appreciation that protected monuments in isolation, or even in whole blocks, do not a context make. And by extending the height restrictions to other neighborhoods with similar residential character, they have provided some hope that the sort of spot desecration seen over the past year or so on the East Side will not spread.



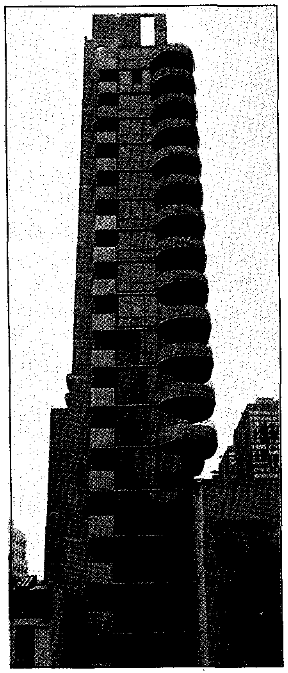
1190–92 Lexington Avenue.

The new rules already have their critics. Some East Siders charge that the measures are too little and too late. After all, they argue, it takes only one sliver to wreck the homogeneity of a group of similarly scaled buildings; the sliver nearing completion at the corner of Lexington and 81st Street is about as good a bad example of that as one can get. Other skeptics note that the sliver developers are small fry by New York real-estate standards, and suggest that the City Planning people moved against them only because they knew there would be no powerful resistance.

More serious is the charge that the new rules fit the familiar catch-up pattern of so much New

Photographs: left and bottom, Wolfgang Hoyt/ESTO; others, James Nachtwey/Black Star.

York planning. The zoning changes passed last spring to check overbuilding in midtown went into effect well after most of the best sites had been bought and the worst offenders were already under construction. To compensate the developers frustrated by those restrictions, incentives were provided to build on the less desirable West Side. But no sooner did those incentives appear than it became clear they would endanger the theater district. An "air-rights float" was proposed as a solution ("Cityscape," October 18, 1982), but that in turn threatened to overburden still other neighborhoods. "Working with City Planning is like walking on quicksand," says one community-board member close to the issues. "The standards shift day by day." Surely there are people writing zoning rules who can look at a map through a realtor's eyes. How much creative anticipation does it take to figure out where the next choice pickings are going to be? Brownstone and loft pioneers have been doing it for years.


303 East 49th Street.

The usual civic organizations aren't the only ones complaining about a "Band-Aid" approach. The real-estate people are almost as upset. The latest sliver restrictions, says a leading member of the industry, are "just patchwork. We're against slivers, too, but we'd like the situation controlled in a more organized fashion. The city ought to sit down and figure out where the tall buildings should go and where the short buildings should go. This is a backward way of doing things." What this observer is proposing sounds remarkably like a system of absolute height limits—no ifs, ands, or abutting buildings—and it is an idea very much worth looking into.

266 East 78th Street.

What's required isn't so much creative anticipation as it is political courage. There are those who contend that the sliver restrictions might not have happened if the worst of the breed had not been going up in financially and politically influential areas. Which is why the sliver phenomenon may prove to have been a blessing of sorts. These buildings are so dramatically awful that the evil is impossible to miss.

It took the built reality of the new office towers on Madison Avenue in the upper Fifties to convince the public that something had gone terribly awry in the skyscraper world. (The professionals had been studying the plans for years.) But those buildings, after all, are in the business district, and we tend to accept almost any level of congestion at work.

A number of critics and architects argue persuasively that congestion is actually good for us, that hurly-burly on the sidewalks and the vitality it reflects are among the reasons so many of us come to or stay in New York instead of San Francisco, or Boston, or some similarly tranquil city. And consider Tokyo, where the routine crush makes Manhattan at lunchtime look serene. But we are not Japanese, and here a point eventually comes when healthy congestion tilts into coagulation.

That has already happened in midtown. Slivers, however, have hit us—literally—where we live. And that is at least part of the reason the attempts to control them have moved so fast. It is not unlike what happened over the last decade to the preservation movement. The loss of Penn Station and the threat to Grand Central Terminal were necessary to persuade the voters that preservation wasn't precious. Once alerted en masse, the victims became a force to be reckoned with. Imagine what might happen if zoning ever were to become comparably sexy.

One thing that might happen is that people who make the planning decisions in this town might feel that they had a constituency it would be useful to please. While we're waiting, there is some encouragement to be taken from an unexpected source: the promotion for a recently completed sliver, on 71st Street off Park Avenue, which rejoices in the name "Viscaya." Says the ad, "There's nothing in the world like it." Let's keep it that way. ▬

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Books/Thomas Flanagan

TRAVELER IN AN ANTIQUE LAND

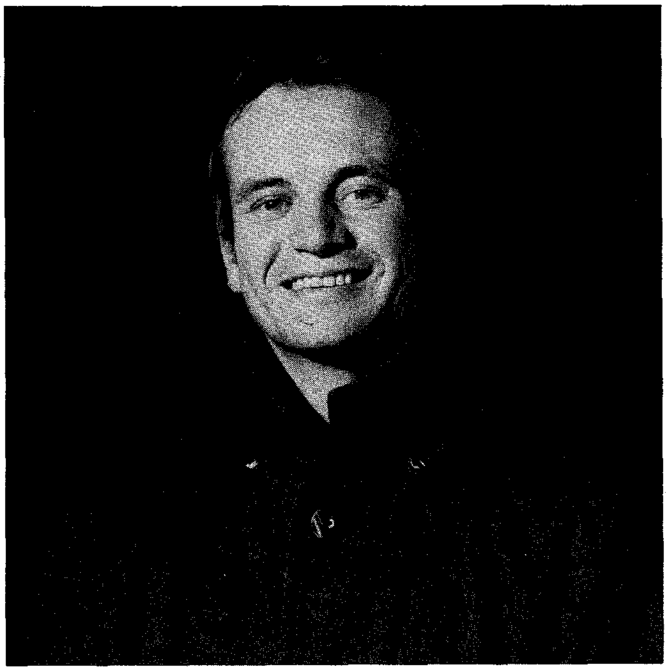
"...The true subject of Bruce Chatwin's novel is history, and his approach to it is oblique, devious, and diverting..."

On the Black Hill, *by Bruce Chatwin. The Viking Press; 249 pages; $14.75.*

ON A HILLSIDE FARM FACING WALES IN one direction and England in the other, identical twins live out some 80 years, sleeping side by side in what had been their mother's bed. History touches them, lightly and mysteriously—the Boer War, airplanes, tractors, the power and eventual fragility of the British class system, mass slaughter on the Somme in 1916, the atomic bomb, hippie communes. The lives of twin farmers, Lewis and Benjamin Jones, inarticulate, taciturn, come to carry, not for themselves but for the reader, meanings that reach out through time into history, then into prehistory and archaeology, and at last into myth.

"Twins," as a refugee woman psychotherapist tells them in the 1940s, "play a role in most mythologies. The Greek pair, Castor and Pollux, were the sons of Zeus and a swan, and had both popped out of the same egg." At this, the brothers sit up together and say "Fancy!"

On the Black Hill is the third book of a dazzlingly gifted English writer named Bruce Chatwin. The three are not joined at all in subject matter, nor even, strictly speaking, by sensibility, but rather by a superb and arrogant—and currently unfashionable—belief that style can both generate and control intensities of imagination. *In Patagonia* (1978) is an account of wanderings among the polyglot population at the tip of South America, but at the same time it is the record of an obscure quest and also, most vividly, a demonstration of the ways in which the exotic can be explored and represented by short, precise, richly colored paragraphs flung into abrupt, unexplained juxtapositions. *The Viceroy of Ouidah* (1980) is a brief, glittering, laconically cruel work of fiction based upon the actual life of Francisco Felix de Silva, a Brazilian who in the early nineteenth century controlled the slave trade in the West African kingdom of Dahomey. Chatwin aestheticized misery, savagery, and the awful ennui of the forlorn. It was as though *Uncle Tom's Cabin* had been rewritten by Ronald Firbank.



Chatwin: *Wrestling with the demon of stylishness.*

One is tempted—but wrongly tempted—to describe the present novel as an oblique and artful rewriting of Dylan Thomas's *Under Milk Wood.* In fact, it is an extraordinarily fine book, impressive in its execution, its subtleties, but most of all in its ambitions. The publisher's catalogue points hopefully toward "Joyce and Hardy, Proust and Balzac" as its "major predecessors." This is of course absurd, but in *On the Black Hill* far more is going on than meets the eye.

Chatwin's "story" is the tale of Lewis and Benjamin, the offspring of a Welsh farmer—tough, violent, moody—and the daughter of an English clergyman, an elegant and, as it turns out, amazingly resilient woman. Nothing much happens in their lives that Hardy or D. H. Lawrence could not have predicted. Like e e cummings's Olaf, they refuse to fight in World War I—not on principle, but because they don't understand it. They don't make much of this. Benjamin is drafted and still will not take up arms. He is knocked around by patriotic sergeants and accepts this as something that happens. But then, neither does Chatwin make much of this.

Their lives are Chatwin's story, but his true subject is history, as it was also, deep-buried, the subject of the earlier books. His approach, perhaps as much temperamental bias as artistic choice, is oblique, devious, and diverting. The lives of these two innocent and goofy twins, and the community within which they are lived, are rendered with a rich accuracy of social and agricultural detail. The surface is deliberately grainy, muted, disconcertingly neutral, a quick shuffling of sepia snapshots.

But the wings of history touch the pixilated lives of Lewis and Benjamin. They touch lightly at first, as when Lewis, in boyhood, becomes fascinated with the earliest accounts of airplane flights, triumphs, disasters. But they grow heavier and heavier, as when the brothers read of zeppelin raids in the First World War; when they see, in the distance, the fires of a bombed city; when, having heard of Hiroshima, they dream identical nightmares of being set aflame. "And a good job t'isn't we!," Benjamin says as they watch the skies brighten over Coventry.

Flaubert, whom the blurb writer inexplicably fails to list among the major predecessors, struggled with the demon of style. Chatwin is wrestling with the demon of stylishness, a far different creature, although similar in appearance. He is a demon worth the wrestle, and too seldom seen these days. Chatwin seems to me the kind of quirky, eccentric writer, often a traveler, often a literary dandy, who in earlier periods produced what were read as "minor classics." In our own fat days of bulging "masterpieces" and inflated reputations, they are sorely missed. Worse yet, we do not know that we should miss them. Chatwin, I suspect, doesn't care: He writes as he pleases. ■

Thomas Flanagan, author of The Year of the French, *is at work on another novel.*

Photograph by Robert Mapplethorpe.

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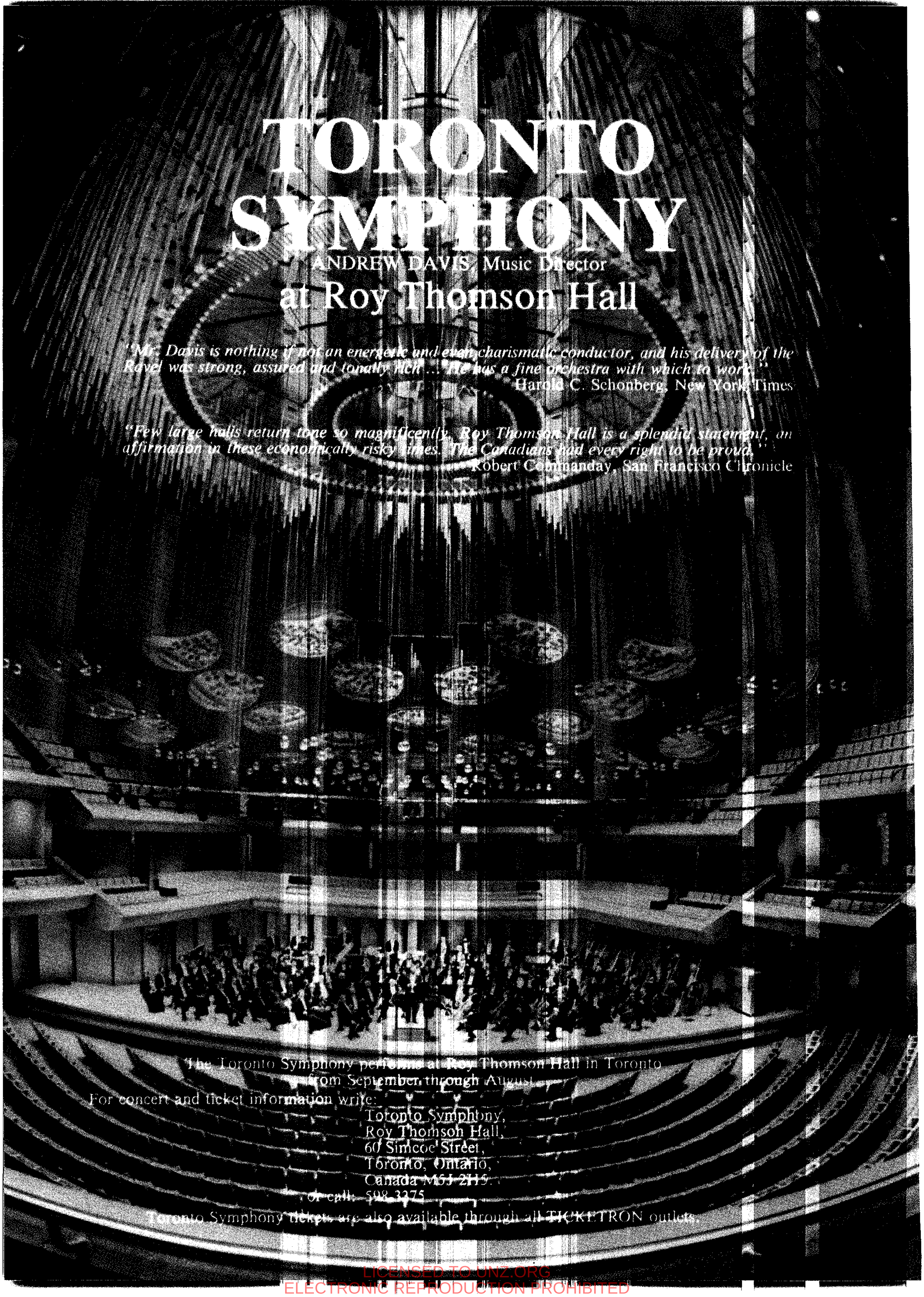

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TORONTO

MORE THAN JUST A PRETTY NAME

For those of you not familiar with Ojibway, Toronto means "meeting place." Every year hundreds of thousands of business people come to Toronto for their conventions. If they're like you and don't speak Ojibway, they must be coming to Toronto for reasons other than just the name.

Popularity – reasons without rhyme.

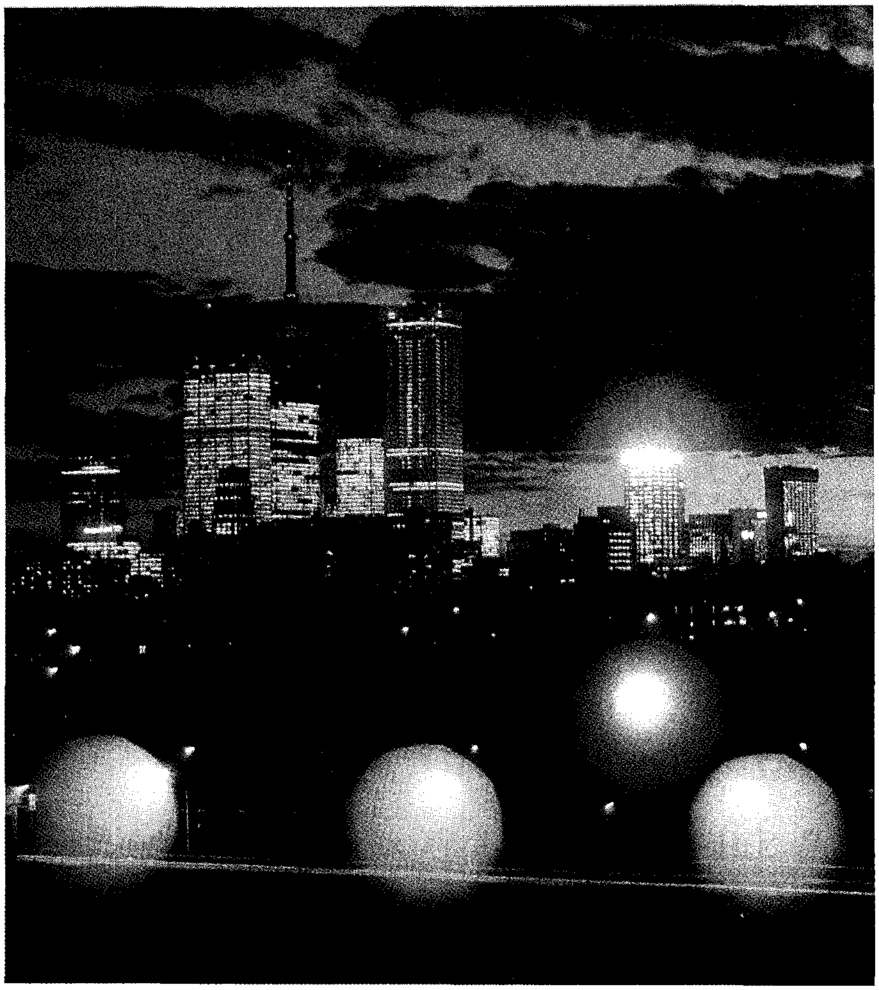
Metropolitan Toronto is home to the Toronto Blue Jays, Argonauts, Blizzard and Maple Leafs, the Symphony, the Science Centre, two (count 'em, two) city halls, scores of theatres and galleries, thousands of shops and restaurants, two and a quarter million people representing some 50 ethnic backgrounds, the world's tallest free-standing structure, and more trees, grass and parks than you can shake a stick at. Given these natural and unnatural advantages, it probably comes as a surprise that nobody has ever written a hit song about Toronto. But it's a fact. Once again truth is stranger than fiction.

Rhymes without reason.

"Toronto, Toronto, that toddling town" would have been great, but Chicago got there first. "I left my heart in Toronto" doesn't quite work, although Toronto does boast some of the finest medical facilities in the world. "East side, west side, all around the town" doesn't make it either since we're not on an island. We have islands, and nice ones too, but basically Metro Toronto stretches itself happily along the shoreline of Lake Ontario. Although there's no song to Toronto, once you've gone to Toronto, it's a feeling you're on to, that may make you just want to write a song to Toronto.

Tough to rhyme though.

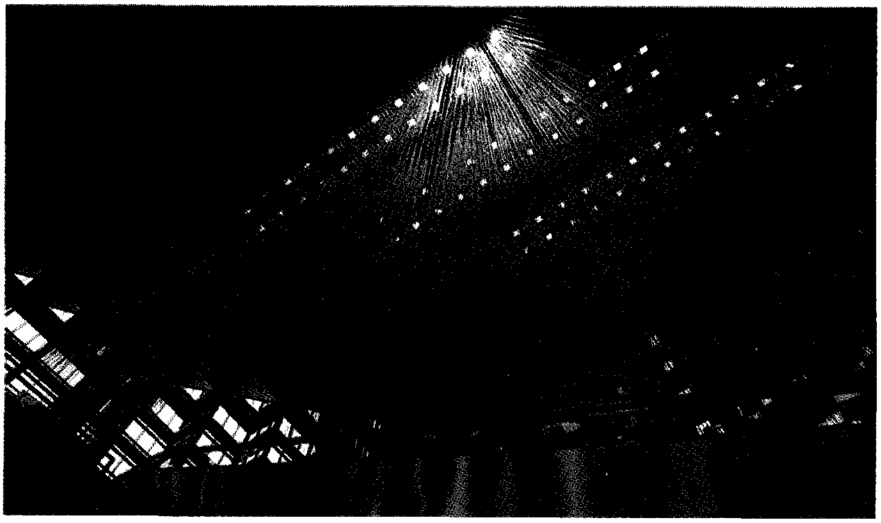
Toronto has suffered from this lack of musical association. Ask someone from Los Angeles about Toronto and he may tell you it's one of the most beautiful cities in Italy. It's doubtful that people in Dallas would watch a series called Toronto. But New Yorkers have been good to Toronto all along. Maybe because we're not very far away (just one hour by air), but far enough to have a foreign flavour. We speak your language and treat you with respect. We're big enough to have lots of things to see and do. We're clean, we're safe; good for business, good for play. Little wonder we're still called Toronto the Good.



What's so good about Toronto the Good?

Ask any of the 20 million or so visitors to Metropolitan Toronto last year why they came, why they stayed and how they like it – you'll get a lot of different answers. It all depends on your point of view. From the quiet parkland of our island playgrounds, Toronto presents its public face with a skyline as spectacular as any in the world.

Among the many monuments to Toronto's continuing commercial success, two stand out. Tall stories above Toronto start with the soaring grandeur of the 1,821 foot high CN Tower. Toronto's contribution to the **Guinness Book of Records** brings new meaning to the word, high. To the east of the tower, the shimmering wedges of the Royal Bank gleam from gold to pewter, changing colour according to the weather and the time of day. "All that glitters is not gold," or so the saying goes. But in this case it is gold, real gold in each and every one of its thousands of windows.



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TORONTO

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How Toronto the good became Toronto the better.

Beyond the skyscraping gleam and glisten of our skyline is another Toronto, a tapestry of neighbourhoods that makes the city work. Metro Toronto prides itself in its ethnic character which is more mosaic than melting pot. As a result, Toronto was rewarded with some genuine sports excitement when its half-million citizens of Italian descent took to the streets to rejoice in Italy's World Cup victory. As a result Toronto thrives on a cultural smorgasbord – a feast for the palate, the eye, the ear and the mind. Most mornings, all year round, you can find the full flavour of a foreign market at Kensington or St. Lawrence. Join the barter and banter of butchers, fishmongers and green grocers from every corner of the globe. Delight in the wealth of produce from abalone to zucchini. There's also a specialty supermarket that sells everything from antelope to fresh Tibetan yak. In season, of course. No one is exactly sure when yak is in season, but you could get lucky.

More thoughts for food.

Maybe it's since the Toronto Maple Leafs stopped winning the Stanley Cup, but Torontonians, once singularly obsessive about their sports teams, have now broadened their cultural allegiances. We still cheer on our players, but now they're as likely to be on stage as on the ice. And to find the real stars, you don't look to our stadiums, you look in our kitchens. Some of the finest chefs on the continent are here, performing their sensual magic to a truly appreciative audience.

Over 4,000 restaurants enshrine the culinary triumphs of 50 cultures, from sushi to calimare, from veal parmigiana to lamb vindaloo, from chicken kiev to peking duck, from chateaubriand for two to a burger to go.

Like most essentially British cities, Toronto's first step beyond prime ribs and Yorkshire pudding was towards the heady elegance of continental dining. Since that time, many years ago now, some truly spectacular culinary achievements have become almost commonplace to the increasingly venturesome Toronto chefs. True, we cannot honestly boast the most expensive restaurant in the world. But there are a dozen chefs around town who are adeptly carving international reputations in the classic manner or by an artful blending of traditional techniques with the best of the nouvelle cuisine.

Speaking of carving, it seems food like so many things, works on a cyclical principle of popularity. The prime ribs with Yorkshire pudding, always a trusted friend, are now back. The more things change the more they stay the same and please pass the peas.

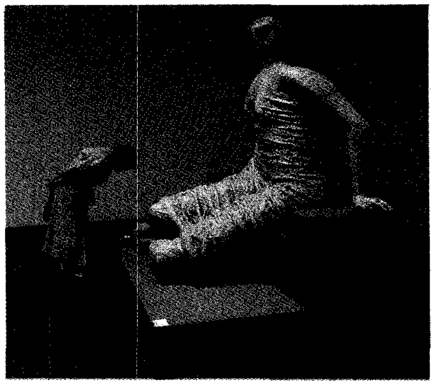
Come to the cabaret.

In Toronto, there are lots of things you can see and do after dinner. There are even dinner theatres for those who like to stay put. If it's comedy cabarets you're looking for, in Toronto you're laughing. Or, there are the night clubs, the after-hours clubs, places to dance 'til dawn and music, music, music.

Variety is the spice of Toronto. Follow a night at the opera with a day at the races. Take in the antics of our famous Second City troupe, or take in the Metro Zoo – you can rent cross-country skis if you want travel in style. For a change of pace, stroll through our parks, check out the show at the Art Gallery, the Royal Ontario Museum, or the Science Centre, or get into a completely different space at the McLaughlin Planetarium.

You saw it here first.

With some 50 active theatres, Toronto ranks just behind New York and London as a lively centre for the lively arts. Many of these productions express the vitality of a theatre sophisticated enough to experiment. Others are "Broadway" plays and musicals, some appearing in Toronto before they hit the Great White Way. It's a mixed bag, but always exciting.



Where it's art.

Metro Toronto is the second largest art market in North America. Of course New York is the first, but what's a vacation unless you can have a change of scene. Rest assured that there are ample galleries to keep you from feeling too homesick. Of special interest to heavy metal buffs is the world's largest collection of Henry Moores, on permanent display at the Art Gallery of Ontario.

Grand Hotels.

Some people judge a city on the merits of its hotels. Toronto is a popular convention city, so already lots of people have come to enjoy the way we cater to the needs of our visitors. Toronto's hotels are uniformly excellent and picking a place to stay is largely a matter of where you want to be in the city. The airport hotels offer the convenience of being close to travel

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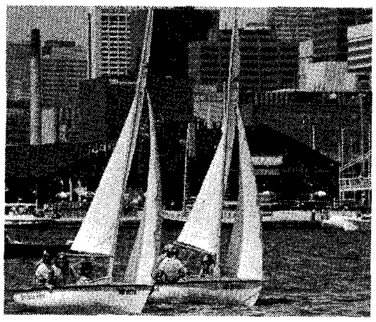

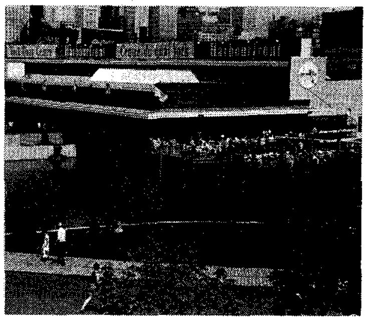

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It's downtown restaurants on the waterfront, theatre, dance, art galleries, festivals, films, special programs for children, sailing schools that welcome visitors, boat rentals, marine stores, a water's edge promenade and the best Sunday Antique Market in North America. It's unique, different — and worth visiting for a day. Other Toronto attractions within easy walking distance are the CN Tower, Ontario Place and Toronto International Boat Tours.

Special attractions in May

If you're visiting Toronto May 17 - 23, write to us for a complete brochure on the Toronto International Children's Festival — seven days of performances by international and Canadian theatre, dance and mime companies. More than fifteen shows a day make this a great event for the whole family.

See "SNOOPY!!!"

It will open during the Toronto International Children's Festival, but it will also run all summer at Harbourfront — the popular and heartwarming musical version of "SNOOPY!!!" If you haven't seen it on Broadway, here's your chance.

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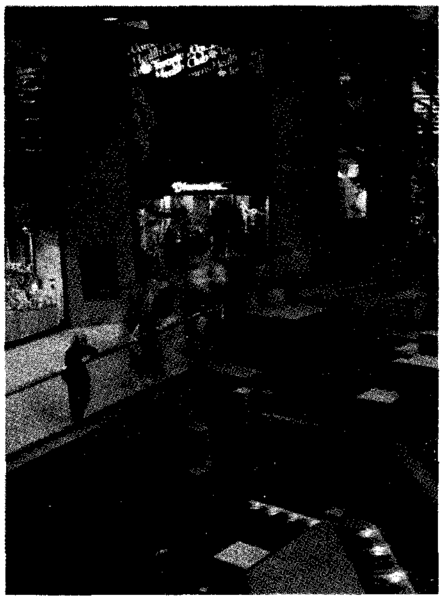
connections with the added bonus of some remarkably good dining and entertainment.

The Yorkville area brings you closer to Toronto's famous shopping district where you're only steps from fashionable restaurants, boutiques and entertainment. Inevitably, the most popular pastime is people watching since this area has always been popular with visiting movie stars, rock stars and other luminaries.

Downtown and lakeside are some of our best hotels. Some are very modern; some are very elegant, some offer the proper setting for the likes of Peter Allen and Tina Turner. At least one offers a proper English high tea – very posh and at Canadian rates.

Toronto Underground.

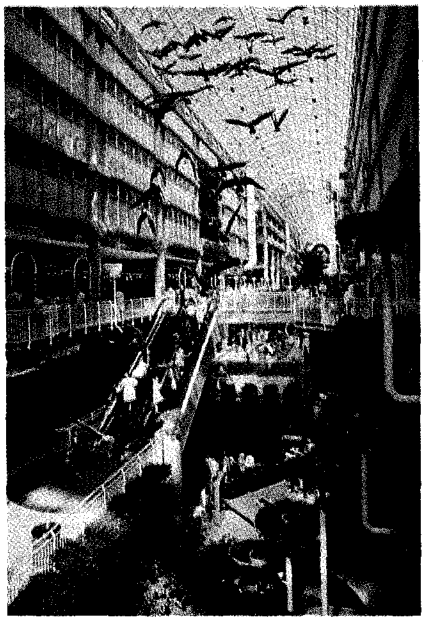
Sometimes in winter as in New York the weather isn't so good. Unlike New York, to meet this contingency, Toronto has spread underground in a remarkable network of subterranean walkways. The antithesis of Fritz Lang's underground Metropolis, Toronto's is built for pleasure, a place to play. Meandering under the city streets are wide airy spaces with more than 900 shops, restaurants, sidewalk cafes, hanging gardens, splashing fountains, waterfalls, park benches and birds.



Let it snow, let it snow, let it snow.

If the weather outside is frightful, don't go outside. In the morning you can leave your hotel, breakfast in any number of fine eateries, shop, meet someone for lunch, take in a movie or two, shop some more, enjoy cocktails high atop one skyscraper, dine in yet another, dance, take in a show and return to your room without ever stepping outside. Given these options, bad weather becomes more entertainment than obstacle.

Central to this underground system is the massive glass-enclosed Galleria of the Eaton Centre. Stretching two city blocks and descending four levels beneath the streets, the Galleria encompasses every kind of shop imaginable, as well as restaurants, pubs, and a 21-theatre movie complex. All this in bright surroundings punctuated by trees and fountains and presided over by Michael


Snow's high-flying flock of sixty fiberglass geese.

Rapid transit, gloria mundi.

It's safe to say that the Toronto Subway system is one of the finest in the world by any standard. Although it is nowhere near as extensive as New York's, it makes up for size with efficiency and style, especially in those stations where urban designers have been allowed to let their spirits soar, even underground.

If the Galleria of the Eaton Centre is the heart of Toronto's underground, then the subway is the circulatory system, connecting the city's neighbourhoods and tying it all together. It's just another one of Toronto's hidden delights.

What's new in old York.

Toronto was incorporated in 1793 as the town of York. The county is still called York, long after the city switched to the more euphonious Ojibway name, Toronto. For the benefit of visitors and citizens alike, the original streets of the old town are specially marked and some of the traditional charm of this district has been restored as part of the general trend toward downtown

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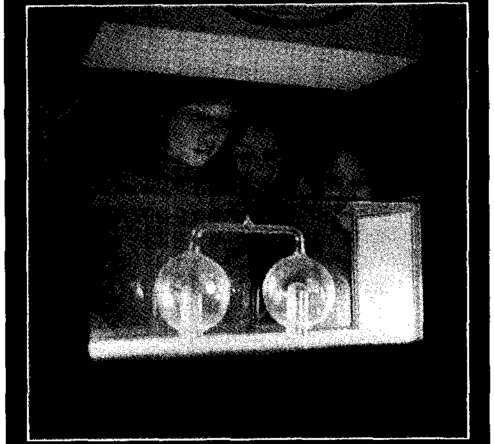

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living. Even if you've visited the city as recently as a year ago, you'll likely appreciate the changes. As well, you can sound out the acoustically perfect Roy Thomson Hall, which sits like a giant gleaming glass sculpture beside the CN Tower. It's the brand new home of the Toronto Symphony – and guests like Liza Minnelli and Anne Murray. It's well worth a listen.

Dollar for dollar, you'll love Toronto.

There's a lot to like about Toronto, from the underground shopping to the **haute cuisine** of the revolving restaurant atop the CN Tower; from the fun of Yonge Street to the funk of old Casa Loma. It's an easy town to get around, whether you travel by the subways, buses and trolley cars that make up our award-winning public transit system, or simply grab a cab. It's an easy town to get to know – the people make it easy. And the strength of your dollar makes Toronto easy to afford, but that's a minor consideration compared to the warmth of your welcome. Whatever your reasons for visiting, you'll find once you're into Toronto, you're onto something great.

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But where can you go that's nearby and accessible, just for a weekend? Consider the Four Seasons Hotel in the heart of Yorkville, amid galleries, theatres, cafes. That is, if you can bring yourself to leave the beautiful inside. The Four Seasons Toronto. So close. So special. For weekends, all year long.

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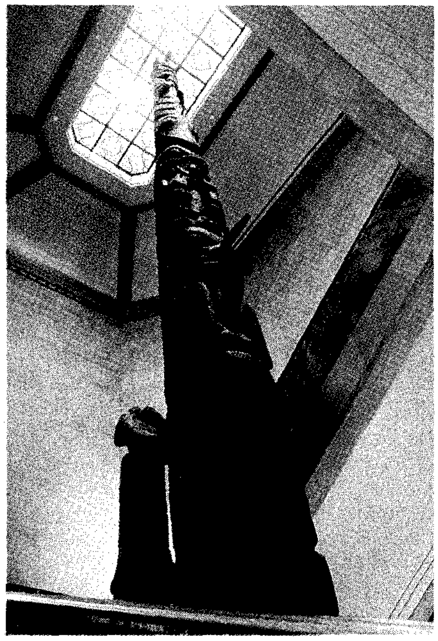


What's on in Town.

In winter, ignore the weather, there's plenty to do in our great indoors. The magic of music in our brand new Roy Thomson Hall, the marvels of all our pasts in our newly expanded Royal Ontario Museum, the second largest in North America; mystery, melodrama and more in theatres all over town; plus dance, opera, galleries, and the hands-on experience of the Ontario Science Centre. There's something for everyone. Read on for just a sampling.

Royal Ontario Museum

Jan. 29 – Apr. 23: Images of the Wild. Seventy paintings are featured in this exhibition by one of Canada's foremost wildlife artists. Tuesdays, Wednesdays and Thursdays, 12:15 p.m.

Mar. 5 – July 10: The Search for Alexander. A major international exhibition of Greek art dating primarily from the 4th to 2nd century B.C. Many of the pieces have never been exhibited outside of Greece prior to this tour. 7 days a week, 9:00 a.m. to 11:00 p.m. 978-4746 for information.

Mar. 19 – June 19: Treasures from the Tower of London. The first exhibition of arms and armour to leave the Tower in its 1900-year history. Featuring the weaponry and armour of famous personages, this is an exclusive Canadian showing. 7 days a week, 9:00 a.m. to 11:00 p.m. 978-4746 for information.

Musical Interludes

Jan. 14 – Feb. 5: Canadian Opera Company – O'Keefe Centre Season – Jan. 14, 18, 20, 22, 23, 26, 29, La Belle Hélène; Jan. 21, 25, 27, 30, Feb. 2, 5, Elektra. Contact: Michael Howell, COC Publicity Dept., 417 Queen's Quay West. Tel: (416) 363-6671.

Jan. 19–Feb. 24: Toronto Symphony Orchestra – Jan. 19-20, Klaus Tennstedt, conductor, Garrick Ohlsson, piano; Jan.

22-23, Victor Feldbrill, conductor, Rosemarie Landry, soprano; Jan. 26-28, Klaus Tennstedt, conductor, Jean-Bernard Pommier, piano; Feb. 3, Yehudi Menuhin, violin. In recital: Feb. 9-10, 12, Andrew Davis, conductor, Robert Aitken, flute; Feb. 14, Gabriella Benackova, soprano, Andrew Davis, piano; Feb. 16-17, Andrew Davis, conductor, Jeanne Baxtresser, flute; Feb. 19, Young People's Concert with The Seneca Suzuki School of Music, Victor Feldbrill, conductor, Judy Loman, harp; Feb. 21, Brigette Engerer, piano in recital; Feb. 23-24, Andrew Davis, conductor, Andrew Laplante, piano – Roy Thomson Hall, 60 Simcoe St. Tel: (416) 593-7769.

Jan. 21 – Feb. 12: Tafelmusik Baroque Orchestra – Jan. 21-22, Baroque Hits – 8:30 p.m.; Feb. 11-12, Hortulani Musicae – 8:30 p.m. – Trinity-St. Paul's United Church, 427 Bloor St. West. Contact: Cathy Stanton. Tel: (416) 964-6337.

Jan. 22 – Feb. 12: New Music Concerts – Jan. 22, Music of Mexico – 8:30 p.m.; Feb. 12, Stefan Wolpe – 8:30 p.m. – Edward Johnson Hall, University of Toronto. Contact: Maggie Anderson. Tel: (416) 593-0436.

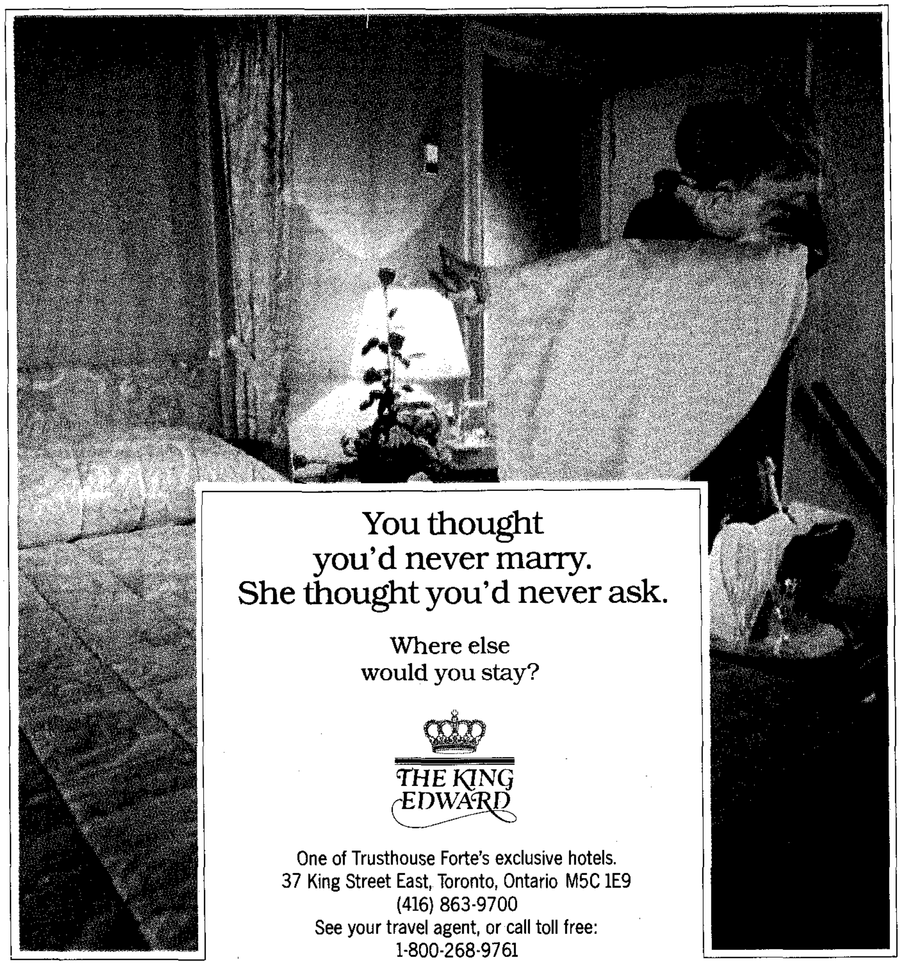
Jan. 22 – Feb. 27: North York Symphony – Jan. 22-23, Paul Robinson, conductor – Minkler Auditorium, Seneca College, 1750 Finch Ave. East; Feb. 26-27, Beethoven's Symphony #9, Dr. W. McCauley, conductor – Massey Hall. Contact: Mr. W.E. Ward, North York Symphony Association, 1210 Sheppard Ave. East, Box 20, Ste. 109, Willowdale M2K 1E3. Tel: (416) 499-2204.

Jan. 25 – Feb. 22: Roy Thomson Hall – Gala Inaugural Season – Jan. 25, The Orford String Quartet with Alexis Weissenberg, piano; Jan. 30, Leontyne Price; Feb. 13, Chio Chou, pianist; Feb. 18, Peter Planyavsky, organist; Feb. 20, Smithsonian Jazz Repertory Ensemble; Feb. 22, Elly Ameling, soprano, with James Campbell, clarinet – 60 Simcoe St., Toronto M5J 2H5. Tel: (416) 593-4828.

Jan. 29 – Feb. 25: Music at the St. Lawrence Centre – Jan. 29, Birthday Celebration for Robbie Burns, Scottish Chamber Orchestra with Jaime Laredo, violin; Feb. 3, Tokyo String Quartet with Jeffrey Kahane, piano; Feb. 4, Tsuyoshi Tsutsumi, cello; Feb. 10, Western Wind; Feb. 11, Trio Di Milano; Feb. 14, Raffi Armenian and guests; Feb. 15, Robert Silverman, piano; Feb. 22, Kyung-Wha Chung, violin; Feb. 24, Ingmar Bergman's film of Mozart's The Magic Flute; Feb. 25, Hakan Hagegard, baritone – Special concert Jan. 29 – 8 p.m. – Massey Hall. Contact: Toronto Arts Productions, 3 Church St., Ste. 33, Toronto. Tel: (416) 363-6018.

Jan. 30 – Feb. 20: Mariposa Family Folk Series – Jan. 30, Andrea Haddad, Marylyn Peringer, Bill Russell; Feb. 20, The Real Sleeping Beauty – Innis College Town Hall. Tel: (416) 363-4009.

Feb. 18-19: York Symphony Orchestra – Welcome Chia-Yue Chou – Contact: Norma Thomas, Box 355, Richmond Hill L4C 4Y6. Tel: (416) 895-8713.



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Mixed Programs	February 18, 19, 20, 23, 2

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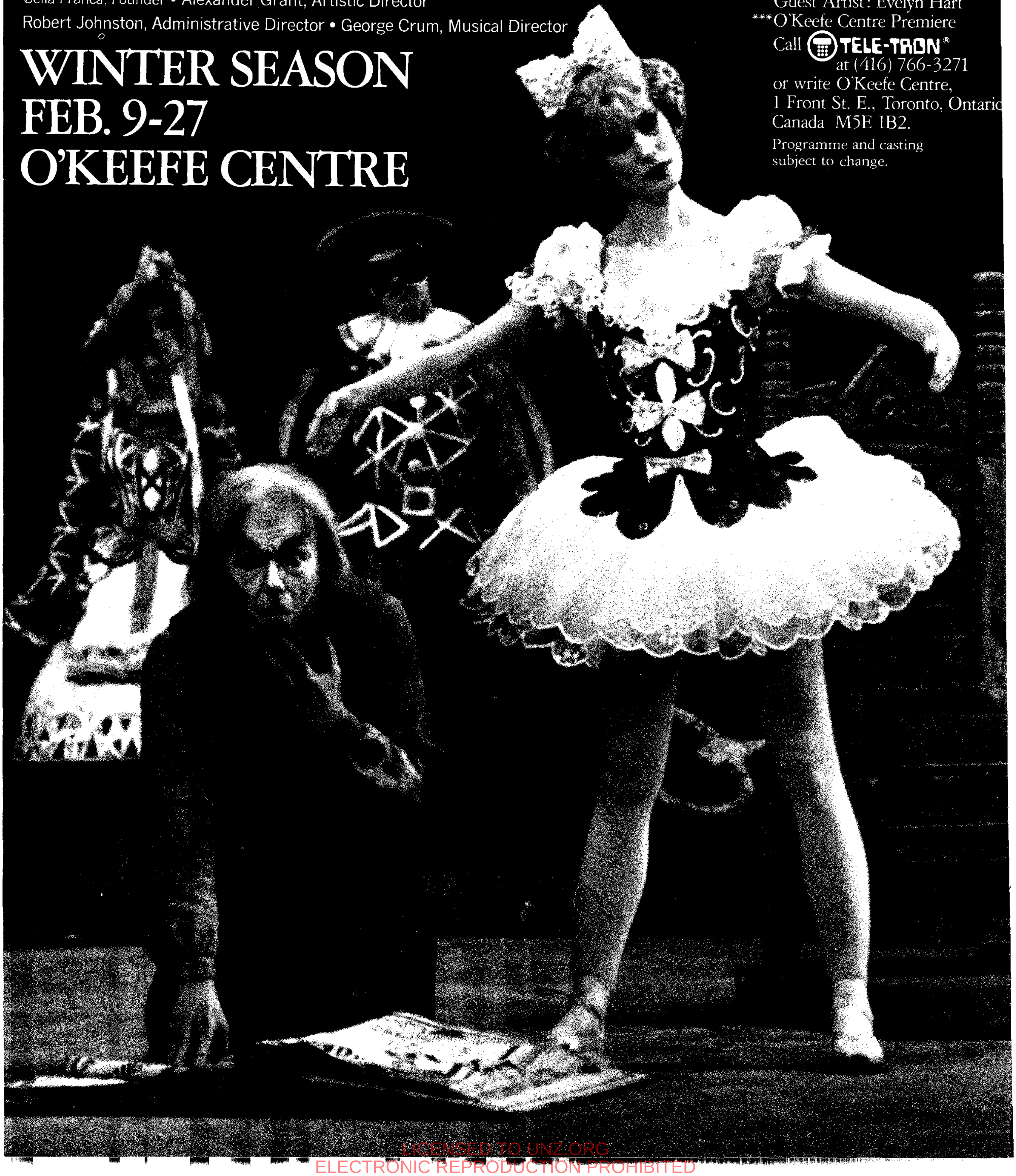


Stepping lightly

Jan. 12 – Feb. 20: Harbourfront – Dance Canada Dance – New Quebec Dance – Jan. 12-16, Daniel Leveille; Feb. 17-20, Jo Lechay Dance Co.; Feb. 17-20, Diane Carriere – 235 Queen's Quay West. Contact: Lynn McGuigan. Tel: (416) 364-5665.

Feb. 8: Spindrift Dance Theatre – The Pink Panther and Sometimes Yellow – 1 p.m. to 3 p.m. – Minkler Auditorium, Seneca College, 1750 Finch Ave. East. Tel: (416) 491-8877.

Feb. 19: Music at St. George's – Gustav Mahler's Lieder Eines Fahrenden Gesellen with the Kitchener-Waterloo Symphony Orchestra – Massey Hall. Contact: 35 Lytton Boulevard. Tel: (416) 481-1141.

Feb. 19-20: Opera In Concert – Hippolyte et Aricie by Jean-Philippe Rameau, in French – Sat., 8 p.m., Sun. 2 p.m. – St. Lawrence Centre, Town Hall, 27 Front St. East. Tel: (416) 366-7723.

Feb. 9-27: O'Keefe Centre – Feb. 9-13, Coppelia; Feb. 16-20, Mixed programme; Feb 23-27, Giselle – 1 Front St. East. Tel: (416) 362-1041.

Feb. 23-24: O'Keefe Centre – Premiere of Cancionnes/Pas de Deux/World Premiere of Hedda/and Offenbach in the Underworld. Tel: (416) 362-1041.

For Art's Sake

Dec. 4 – Apr. 17: Art Gallery of Ontario – Dec. 4 – Feb. 6, Blake In His Period; Dec. 18 – Feb. 5, Pop Art Prints and Multiples; Jan. 29 – Mar. 6, Paraskeva Clark; Feb. 12 – Mar. 27, Maurice Cullen; Feb. 25 – Apr. 17, Later Work of Arthur Lismer – Closed Mondays – 317 Dundas St. West. Tel: (416) 977-0414.

Jan. 7 – Mar. 13: Harbourfront – Jan. 7 – Feb. 6, Quebec Connection; Feb. 11 – Mar. 13, Sound Sculpture – 235 Queen's Quay West. Contact: Richard Sinclair. Tel: (416) 864-8410.

The Play's the Thing

Dec. 4 – Feb. 27: Harbourfront, Family Matinee Series, pesenting an ongoing programme of theatre, mime, music, dance and puppetry for the family. Every Saturday and Sunday – 235 Queen's Quay West. Contact: Lynn McGuigan. Tel: (416) 364-5665.

Dec. 30 – Mar. 26: Tarragon Theatre – Dec. 30 – Feb. 5, Yellow House at Arles by Dennis Hayes and Richard Payne; Feb. 17 – Mar. 26, The Master Builder by Ibsen in a new version by John Murell, 30 Bridgeman Ave. Contact: Shelagh Hewitt. Tel: (416) 531-1827.

Jan. – Feb.: Theatre in the Dell – Toronto! Toronto!, longest running show in Canadian theatre history – 300 Simcoe St. Tel: (416) 598-4802.

Jan. – Feb.: Upstairs At Old Angelo's – Acme Harpoon Company – 9 p.m., Tues.– Sat. – 45 Elm St. Tel: (416) 597-0155.

Jan. – Feb. 28: Second City at the Old Firehall, 110 Lombard St. Tel: (416) 863-1111.

Jan. 4 – Feb. 12: Glen Morris Studio Theatre – Jan. 4-8, Twenty Percent Light; Jan. 18-22, Veldt-Leaving; Feb. 8-12, Back to Beulah – University of Toronto. Contact: Jenny Simonsen. Tel: (416) 978-8674.

Jan. 6-29: Theatre Plus – The Crucible by Arthur Miller – St. Lawrence Centre, 27 Front St. East. Tel: (416) 366-7723.

Jan. 11-29: Théâtre du P'tit Bonheur – Le Bateau pour Lipala by Alexei Arbuzov – Adelaide Court. Contact: Marc Gilles Bigue. Tel: (416) 363-4977.

Jan. 12 – Feb. 26: Hart House Theatre – Jan. 12-15, Jan. 19-22, The Homecoming; Feb. 23-26, Major Barbara – University of Toronto. Contact: Jenny Simonsen. Tel: (416) 978-8674.

Jan. 13 – Mar. 27: Toronto Free Theatre - Jan. 13 – Feb. 13, Translations by Brian Friel; Feb. 24 – Mar. 27, Sun Runner by Ken Dyba – 26 Berkeley St. Tel: (416) 368-7601.

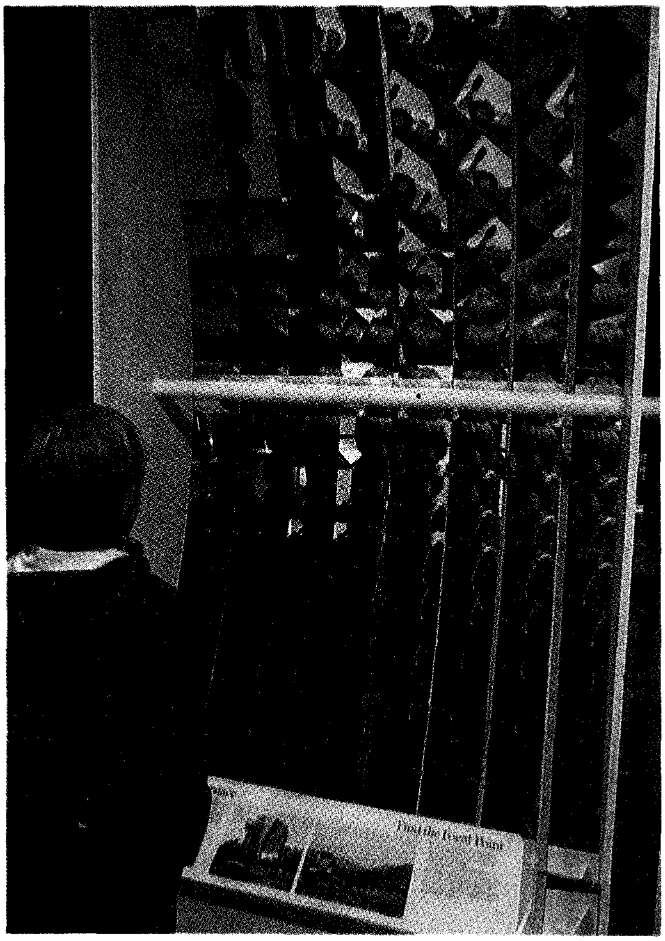
Feb. 18-20, 25-27: Theatre Five Willowdale – Gigi, 8:30 p.m.; Feb. 21, 2:30 p.m. Fairview Library Theatre, 35 Fairview Mall Blvd. Contact: Virginia Evans. Tel: (416) 223-3396.

Mar. 3-26: O'Keefe Centre – Sugar Babies, starring Mickey Rooney and Ann Miller – 1 Front St. East. Tel: (416) 362-1041.

Ontario Science Centre

Dec. 27 – Feb. 6: The Art of the Muppets." A static exhibition of the Muppet Puppets in glass cases, supplemented by live demonstrations of puppetry. The exhibition will be produced by Henson Associates of New York.

Mar. 4 – Apr. 4: "Alive and Well." An exhibition produced by Health Research Ontario.



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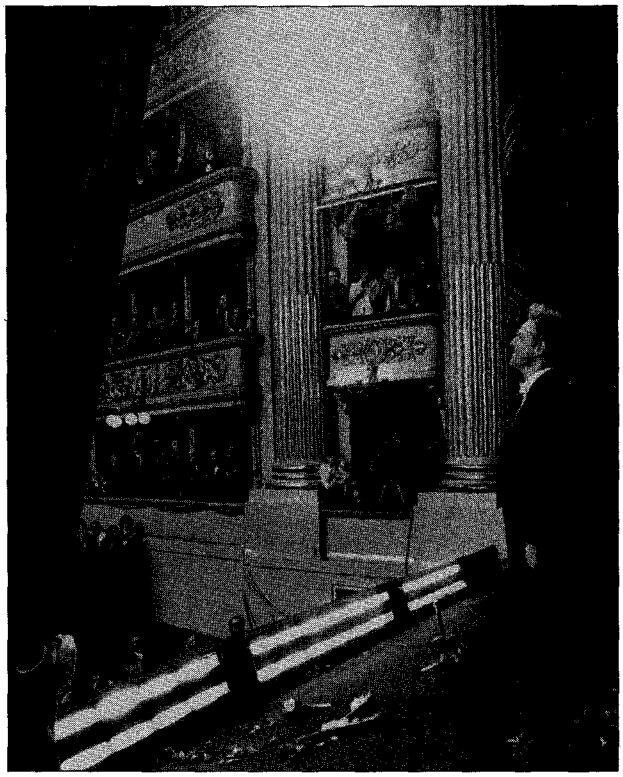

Well-earned bow: *Kleiber conducts an inspired cast.*

ALL MUSICIANS OF ANY CONSEQUENCE sooner or later perform in New York. Or do they? A new recording of **Tristan und Isolde** (Deutsche Grammophon 2741 006) reminds me that Carlos Kleiber, by general consensus one of today's more interesting and valuable conductors, has not appeared here, and the chances are he never will. In fact, he has conducted an orchestra just once in this country—the Chicago Symphony five years ago, a debut that may also turn out to have been his American farewell.

Kleiber is notorious for demanding endless rehearsals before he feels ready to step in front of an audience—let's not even talk about the weeks of preparation he requires for a run of operatic performances. Indeed, his rare European concerts often seem like eagerly awaited festival events. Nor have there been many recordings from this super-perfectionist, a musician who always lays down take-it-or-leave-it conditions, refuses to compromise, and generally gets away with it. Even this *Tristan* has been delayed for several years while Kleiber worried over innumerable details that he felt needed further improvement. Obviously, a conductor with such rigorous standards could never adjust to the tightly regulated economics and supermarket aspects of the American musical establishment.

So much the worse for us. Kleiber's *Tristan*, with the Dresden Staatskapelle in top form, is worth whatever trouble it caused D.G.: This is the sort of performance that challenges comfortable listening habits and forces us to re-evaluate a familiar work, something a new recording seldom does these days. Personally, I prefer a *Tristan* conductor who dwells lovingly over the score as he expounds leisurely expositions, draws out huge unbroken paragraphs, and painstakingly weighs every instrumental sonority. That approach is best summed up by Furtwängler's magisterial version, now over 30 years old, although Reginald Goodall's ruminative recording, released several months ago, runs Furtwängler a close second.

Kleiber sees things differently. Apparently for him, *Tristan* is essentially a tightly organized musical conversation piece and an intensely dramatic one too, despite the interior tone of its language. Tempos are on the brisk side to facilitate an easy declamatory flow (the opera lasts well under four hours here, compared with Goodall's spacious four hours and twenty minutes), while every important thematic reference in the intricately woven orchestral fabric illuminates the seething psychological tensions and helps to clarify Wagner's frequently obscure verbal allusions.

For all its athleticism and propulsive momentum, this performance never disintegrates into the hysterical clutter of unrelated effects that disfigures the chaotic Solti recording. On the contrary, each act unfolds coherently and achieves a tautly drawn linear continuity from first note to last. True, Kleiber's clear-eyed view of the score may lack some of the seductive eroticism that makes Furtwängler's more mystical vision of *Tristan* so fascinating, but this theatrically exciting and cogently argued conception is no less valid or overwhelming in its total impact.

The cast is flawed, but I can hardly imagine a group of *Tristan* interpreters rising more nobly to the occasion: Kleiber's presence has obviously fired them to make a special effort. No apologies are necessary for Margaret Price, another major artist we never hear in New York. One of the few singers nowadays who actually improves as she tests and expands her repertoire, Price draws on the power, thrust, and burnished beauty of her evenly knit soprano to create an Isolde of epic dimensions—a glorious performance, as vocally secure as Birgit Nilsson in her prime and infinitely more imaginative.

Just as Ludwig Suthaus managed to surpass himself for Furtwängler, René Kollo here transcends the limitations of his frayed tenor, risky technique, and stolid temperament to sing an impassioned, surprisingly eloquent Tristan. Yes, I know Dietrich Fischer-Dieskau is over the hill and tends to bark too much as Kurwenal, while Brigitte Fassbaender sometimes finds Brangäne's high-lying music uncomfortable. So be it. They and Kurt Moll, a rock-solid King Marke, are all clearly possessed by Kleiber's fiery leadership as they explore the most disturbing implications of this inexhaustible masterpiece.

"HE WAS A HIDEOUS GNOME, SHORT, chinless, toothless, always with a coffeehouse smell on him, unwashed.... That was the beginning of our love. He played *Tristan* for me. I leant on the piano, my knees buckled, we sank into each other's arms. I was staying with friends at the time, and their ghastly Turkish parlor almost saw me fall—almost, for I was too much of a coward to take the ultimate step."

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was very nearly all anyone knew about **Alexander Zemlinsky.** After a bit of digging in reference books, the curious could discover that he had been Arnold Schoenberg's teacher and brother-in-law, an influential Viennese composer around the turn of the century, and after 1938, a forgotten man living in Larchmont, New York, where he died in 1942. For years, Zemlinsky and his music seemed permanently buried, but suddenly interest in this shadowy figure has been rekindled. The New York Philharmonic programmed his *Lyric Symphony* a few seasons back; three recordings of that work are now available; last spring the Manhattan School revived his opera *A Florentine Tragedy;* the LaSalle Quartet has just recorded all four of Zemlinsky's string quartets (Deutsche Grammophon (2741 016); and on an imported German disc (Schwann VMS 1603), the British mezzo-soprano Glenys Linos sings the delicately sensual Six Songs to poems by Maurice Maeterlinck, coupled with the more hard-edged Sinfonietta for Orchestra played by the Berlin Radio Symphony Orchestra.

No doubt Mahler's popularity has helped spur a reinvestigation of Zemlinsky—the *Lyric Symphony,* a song-symphony to poems of Rabindranath Tagore, strongly resembles the lush late-romantic idiom of Mahler's *Das Lied von der Erde,* although the expressive content of Zemlinsky's music is far more controlled and self-contained. (Perhaps the best of the three recordings is on Deutsche Grammophon 2532 021, featuring Julia Varady and Dietrich Fischer-Dieskau with Lorin Maazel conducting the Vienna Philharmonic.) A better comparison would be to early Schoenberg. Like that composer's richly textured First String Quartet, Zemlinsky's second essay in the form is cast in one gigantic symphonic movement that evolves with a similar brand of coolly refined, classical craftsmanship. The early First Quartet shows a strong debt to Brahms, while the Third and Fourth show the composer tending toward the terser, more abstract style favored by Hindemith and young German composers of the 1920s.

Zemlinsky never followed Schoenberg into serialism, and that may be another reason why he has become so attractive to today's nostalgic neo-romantics; he explored a tonal alternative to post-Wagnerian chromaticism that was never fully developed after composers everywhere enthusiastically converted to Schoenberg's twelve-tone techniques. Zemlinsky's four distinctive *fin de siècle* quartets are absorbing reminders of what might have been as well as intriguing discoveries in their own right, and the LaSalle gives each one a lustrously polished, thoroughly committed performance.

Pop: Just Plain Folk

I SHOULD POINT OUT THAT I'VE NEVER been much of a **Bruce Springsteen** fan. It wasn't the hype, the simultaneous *Time* and *Newsweek* covers, the torrents of praise hailing him as the new poet of the streets and the hardest hard-rocker ever that made me so skeptical. It was the music itself that always rang false to me. It was enormously well crafted, but so coldly manipulative, so preconceived in its effect. The songs marched along to an almost military cadence as if they were by John Philip Sousa—and with the same irresistible effect. And these allegedly gritty anthems from the rougher side of real life were backed with enough strings and glossy production tricks to embarrass Mantovani. The stories sung never struck me as naïve art raised to sublimeness by the purity of the genre, but rather as adolescently naïve—the overblown expressions of common feelings as if they are unique or original.

But on his new album, *Nebraska* (Columbia TC 38358), Springsteen sets out defiantly, and at the risk of his own reputation, into new territory. He makes a thoughtful examination of some American literary and social history and tries to come to grips with feelings and attitudes outside his own experience. Openly influenced by both Henry Steele Commager and Woody Guthrie, he creates a body of imagery emotionally and literarily appropriate to the balladeer. The melodies are merely the servants of the words, and the sound is the vehicle of the mood—only an acoustic guitar and a simple four-track cassette deck were used to make the master. But the best part is the strength and assurance that Springsteen shows in placing himself into an already established musical tradition—for this is true folk singing with a lower-case *f*—thus attempting by his own small contribution to enrich a larger body of work. This collection of dark visions is one of consummate subtlety and skill.

Elvis Costello has mentioned that he'd like Frank Sinatra to record one of his songs. There's a small irony, I suppose, in the fact that on his early, acidic albums Costello portrayed himself as the chairman of the bored. But on his latest work, *Imperial Bedroom* (Columbia FC 36157), he tries to deal with the problem of overcoming the preconceptions caused by the image he worked so hard to create. The result is a surprisingly luxurious mix of styles and sentiments. Elvis's verbal brilliance becomes cozily enveloped in some wonderfully subtle vocalizing, and he warmly invites the listener to share his ideas, where once he might have defied him not to. Somehow he's as convincing when his thoughts are heartfelt as he was when they were splenetic. —**Tom Bentkowski**

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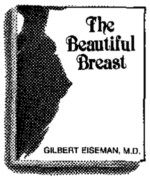

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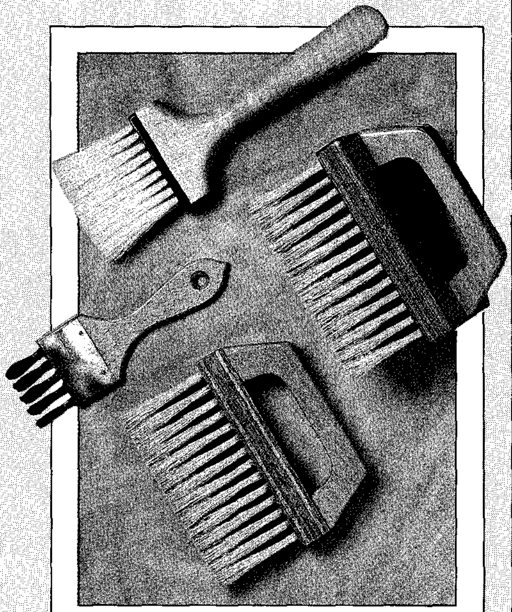

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Dial M for Memories

Nothing against Mickey Mouse or Snoopy, mind you, but we remember when telephones had more honest, if anonymous, personalities. When they were hefty and stable enough not to tip over when the cat sneezed. When they were dialed, not punched. Well, good news: Those featured players on *The Late Show* are available again. Some of this reconditioned antiquity is priced competitively with modern, plastic counterparts (the thirties phones at top and right bottom are $69.95 and $140), and others are worthy of a movie budget (the candlestick phone is $625, while the French desk phone is $250). As with most antiques, quantities are extremely limited. As for color, black is always chic, and in this case, it's downright refreshing.

PHONE CITY/*1152 Sixth Avenue, near 45th Street (869-9898), and 126 East 57th Street (644-6300)*

Photographs: top right, Daniel Quat; top left, Dan Lenore (color-wash background by Nan Lenore); bottom right, James Wojcik.

A Touch of the Poet

Decorator Mario Buatta sent us, so we knew R. Brooke, Ltd., a new shop on East 80th Street, had to be special. On two floors of a gray townhouse off Lexington, Hethea Amory has put together a marvelous collection of mostly English furniture, wicker, Victorian papier-mâché tables on which perch Staffordshire King Charles spaniels, English tea caddies, export porcelain, and assorted irresistibles. It's a perfect uptown alternative to James II, with very fair prices. Though open to the public, R. Brooke began with a private mailing, and it has somewhat the air of a club, its entrance marked only by a tiny brass plaque. Youngish women with soft voices and black coats, who look as if they have come down the street from the Junior League, drop in and murmur and coo over everything. "Fiona! Isn't it divine?" says one to her daughter.

Atop the Sheraton whatnot stand and assorted ravishing tiny tables are a superior selection of little boxes, candlesticks, soaps, and potpourri fawns. Every few paces, there are baskets filled with Italian scarves, hand-knitted sweaters, and woolen socks ($27), plus alpaca throws ($210 to $325) on the overstuffed sofas. French music plays, the air smells of Rigaud *cyprès*. Then there are the important pieces—including a George II drum table ($5,600).

The paneled living room, with its beautifully bound old family books (not for sale) and nineteenth-century animal paintings, leads to a glassed-in tented porch with silky pleated peach walls hung with French architectural renderings. Italian paper-covered boxes are piled on the floor. Upstairs are a rocking horse, a tiny wicker carriage, quilts, English candlesticks, napkins, and tablecloth sets.

Hethea Amory, a Vassar graduate and a law student who changed her mind, opened her shop in the beginning of December. She loved the poet Rupert Brooke when she was growing up and thus the name. She has impeccable taste, wraps a very pretty package, and lovingly delivers major purchases herself to your home at no charge.
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Photograph by Ted Hardin.

Art/Kay Larson

BUDDHAS, BAROQUE AND BEYOND

"...As a source of energy, this sculptural fusion of irreconcilables—the ideal and the actual—is unbeatable..."

ANYONE WITH THE SLIGHTEST AFFECTION for masterpieces ought to trundle immediately off to the Japan Society to catch the final week (alas) of **The Great Age of Japanese Buddhist Sculpture AD 600–1300,** an extraordinary and exquisitely assembled package of great artworks tucked away under the protective camouflage of an excessively modest title.

Of these 52 sculptures, 7 are catalogued as "National Treasures," Japan's highest cultural designation, and almost all the rest are "Important Cultural Properties" ranging over the 700 most important years of sculpture production, between the introduction of Buddhism to Japan and the last great wave of rococo realism, in the fourteenth century. Most of these works are of wood, therefore hellish to ship, and all but a few come straight from the great temples, which made it necessary to desanctify some before they left Japan. They are as familiar to the Japanese as Gilbert Stuart's portrait of George Washington is to us, though a Japanese acquaintance complained to me that even his countrymen can't see them as here, in one place. So why have we heard so little fuss about their sojourn? New Yorkers who stand in line to see the Vatican's treasures at the Metropolitan next month will have plenty of time to think that question over.

It may surprise us cultural myopics to hear that Japanese religious sculpture went through baroque and rococo periods, but that is just one of the revelations of this revelation-ridden show. The works were picked (by the Bunka-chō, the cultural arm of the Japanese government, and the Kimbell Art Museum, in Fort Worth, with the assistance of the Japan House Gallery) to shake up our preconceptions about the unvarying serenity of Buddha's image. Like Christ's image in medieval art, Buddha's is carefully defined by doctrine. But anybody who thinks that Japan's version was always as distant and otherworldly as the face of the Virgin in a Russian icon is going to be startled by what the Japanese did to the Chinese and Indian formulas.

Buddha in his formal, courtly version was introduced to Japan by a Korean emperor in the sixth century as a sculpture attended by scriptures. Koreans had been converted by the Chinese, who had been converted by the Indians; only Japan, of the great Oriental political powers, had not yet been exposed to the political advantages of religious alliance. Buddhism was immediately adopted by a Japanese political reform movement that later displaced Shinto and its conservative politician-priests. Japanese artists took about a century to grow familiar with the formal perfection of China's sculpture, then began to mix an unprecedented amount of observation in with their devotion to the teachings. Perhaps such an intuition for the real was forced by the passions of Esoteric Buddhism, or by the clan warfare that bloodied the islands for the next few centuries. In any case, when Japan cut itself off from a weakened China, in 894, the unorthodoxies in its art began to flourish in isolation.

Judging from the examples at the Japan Society, the country's greatest sculptures managed to merge a sense of abstract style with an unusual sensitivity to the tensions of physical being. In neither Chinese nor Indian sculpture are you likely to see a Miroku, or Buddha of the Future, so stoutly fleshy that the folds of his body seem actually responsive to gravity—even though the head, with its full lips and scimitar eyebrows, is true to Indian prototypes. Heads and bodies in Japanese sculpture often seem made by different hands. The legendary wise old layman Yuima Koji, a disciple of Buddha who was honored by a visit from the Bodhisattva of wisdom, appears in a sculpture of the ninth century as an exhausted man leaning on a table, his body flattened and squat from the effort of keeping itself erect. His hands and face, however, are calm, strong, and suffused with grace.

Tension: Bodhisattva on Clouds, *at the Japan Society.*

I suspect that many of these works were chosen for a Westerner's eye. Besides the serene historical progression of Buddhas and Bodhisattvas, there is a host of less exalted creatures—angels, devils, guardians, and a nightmarish scribe writing names on the ledger of the kings of hell—who dance about with a decidedly unholy glee and play havoc with Western expectations about Buddhist sculpture. Out of the show's seven National Treasures, five fall into this category, which suggests that the Japanese favor their demons as much as we do ours. Three of the five are baroque and sensual angels who recline on clouds and tap small musical instruments, presumably for the enjoyment of the visitors to the eleventh-century pleasure palace whose walls they adorn. The other two are among the most fearsome and graceful guardians a heavenly being could desire. Called Ni-ō and related to Vishnu, the pair of temple figures leer down at upstart evil spirits. Their muscles bulge, their topknots fly, their veins throb below the surface of skin, their robes twist about them in the Japanese equivalent of the sort of vision Bernini might have created had he found himself

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in the underworld, feverishly trying to redeem himself.

In Japanese art, only the dark spirits dance with such feeling. It's tempting to see, in the artists' rapport with earthly life, a reflection of the turmoil and pain of feudal Japan. Or perhaps the conscious realism that enters these sculptures in the Kamakura Period (1185–1333) is more closely tied to the rise of Zen, that most ironic and worldly religion. In any case, sculpture that aimed to be portraiture became widespread during this time. Among the most stunning observations in the "realist" enclave is the *Portrait of a Priest,* Enji Ben'en, the first abbot of the Zen temple Tōfuku-ji. Enji had a wandering right eye, and the sculpture's gaze does split. In his full, bony face, the left eye looks straight ahead with calm assurance, and the right one, if you shift within its reach, appears sharply questioning, querulous and strict.

After the Kamakura, sculpture fell out of favor as noble courtiers took up the gentler arts of pen and brush. Since the decline is unexplained, we are free to venture a sweeping generalization. Like the Renaissance in the West, Kamakura sculpture was still partly governed by a centuries-old image of the deity—the possibility of perfection being a psychological tool of enormous value, lending to artists a strict set of rules familiar to Westerners through medieval art. When love of a perfect being begins to be displaced by an interest in life on earth, artists for a short time try to merge the old rules with new insights. Enji's astute face is a portrait made immensely more intense by the clash of perfect style and pragmatic observation. As a source of energy, this fusion of irreconcilables—the ideal and the actual—is unbeatable. And also extremely unstable. After the Renaissance in the West, the religious impulse was supported in much modified form by the European nobility. At the end of the Kamakura, Japanese courtiers discovered, apparently, that the Buddhist vision of the ideal had shifted out of phase with real life. So the aesthetic moment passed.

Whether or not our generalizations are accurate, it's marvelous to have the chance to make them. No greater collection of sculpture, to my knowledge, has ever left Japan. The show is so markedly different from what one usually sees here that I am led to another generalization: The work in American collections seems to be far more standardized, and less masterly, than the best Japanese art, as though American buyers looked not for supreme examples but for typical ones. Too bad that we'll now have to go back to the standard versions. Maybe next time we can persuade the Japanese to make a longer stay. (Through January 16.) ▬

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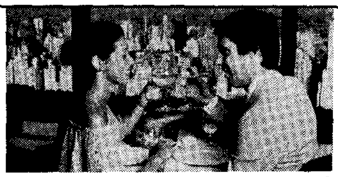

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DES ESSEINTES, WHOSE EXOTIC WAY OF life is the subject of J.-K. Huysmans's novel *Against the Grain,* kept in his dining room a row of little barrels, with silver spigots, filled with a variety of brandies and liqueurs, each of which "corresponded in taste with the sound of a particular instrument.... Des Esseintes would drink a drop here, another there, playing internal symphonies to himself, and providing his palate with sensations analogous to those which music dispenses to the ear."

Few of us are prepared to go quite that far to divert ourselves after dinner, but we can easily provide ourselves, and our guests, with a variety of postprandial pleasures by assembling a brandy library. An interesting selection might include such fruit brandies as framboise, mirabelle, poire, and kirsch; calvados from Normandy; and such classic grape brandies as armagnac and cognac. Most brandies are not expensive compared with fine wines, and since a bottle is unlikely to be consumed at a single sitting, the enjoyment it provides can be extended over several evenings.

Dettling
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Good spirits: *A fine library of fruit brandies, calvados, armagnacs, and cognacs.*

The dozen selections that follow, based on recent tastings of about 60 readily available brandies, include fine examples from each of seven categories.

SOME OF THE MOST UNUSUAL AND DISTINCTIVE brandies are those distilled from such fruits as raspberries (framboise), yellow plums (mirabelle), pears (poire), and cherries (kirsch). They are particularly noted for their beguiling aromas, which manage to convey the essence of the fruit from which each has been made. These dry, colorless brandies, as clear as water, should not be confused with fruit-*flavored* brandies, which are quite sweet and appropriately colored.

Fruit brandies are difficult to produce. They must be made from ripe fruit that is full of flavor, not bland or waterlogged. And because fruit brandies are not aged in oak, any imperfections in the fruit or in the distillation process will show up in the bouquet, which is not transformed or disguised by wood aging.

Perhaps the most intriguing of the white alcohols is framboise, with its delicate raspberry aroma and taste. The best example I found was that of Jean Danflou ($33)*: Its clean, intense, penetrating aroma made other examples seem bland by comparison. And this 96-proof brandy is so well balanced that it is neither harsh nor biting.

Mirabelle has less intensity than framboise, but the yellow-plum bouquet and taste come through clearly and appealingly in the bottling from Massenez ($19), produced in Alsace.

Poire is one of the most popular fruit brandies, and there are an increasing number of examples available. I still prefer that of Ova ($25), from Switzerland—it has the ripest, most opulent bouquet of those I've tried, and a balanced taste without the bitter finish present in some brands. Ova is the one with a pear on the label, over the word "Williams" (which is the variety of pear used to make poire, not a brand name).

Kirsch, made from cherries, has never seemed to me to have as exotic an aroma as the three brandies just described, but good examples have a well-defined, cherry-pit bouquet that is quite distinctive. I've always enjoyed Dettling kirschwasser ($27), as this brandy is called in Switzerland.

ANOTHER UNUSUAL BRANDY MADE FROM fruit other than grapes is calvados, produced from apples in the Normandy region of France. The basic difference between calvados and the white alcohols described above (apart from the taste of the fruit from which each is made) is that calvados is aged in oak barrels before it is bottled, so the fruit bouquet and taste present in the raw distillate are muted and transformed by oak into a richer, more complex brandy. But just how long calvados should age in wood is a subject of some controversy among the region's best producers. Some feel that many years of barrel aging enable calvados to rival old cognac in complexity; others point out that long aging robs calvados of much of its apple-y taste, the very element that sets it apart from other brandies.

Although fewer than a dozen brands

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* *Many retailers sell brandies at the minimum New York State markup of 12 percent; all prices shown here are based on these minimum markups, rounded out. Some retailers may charge up to 20 percent more.*

Photography by Peter M. Fine; brandy and cognac from Soho Wines & Spirits; tray from James Robinson, Inc.

> "...Cognac is esteemed for its length, complexity, and richness of flavor..."

of calvados are available here, they represent great variations in style and quality. The best calvados comes from the Pays d'Auge district, south of Deauville; it's worth looking for those words on a label. Calvados produced in any of the ten other delimited districts within Normandy is generally lighter and simpler, and benefits less from aging.

Two examples of calvados from the Pays d'Auge that I find particularly appealing are Boulard *fine* ($15) and Busnel Hors d'Age ($25). The first combines a well-defined, apple-y flavor with just enough oak-derived richness. (In fact, I find Boulard *fine* more attractive than Boulard *grande fine*, which costs $10 more but which is dominated by the taste of wood.) Busnel Hors d'Age, whose label states that it has "Aged 15 Years," is a richer, deeper, and more complex brandy that is also elegant.

AS INTERESTING AND VARIED AS THESE fruit brandies are, it is the traditional wine-based brandies that are the most famous, and none more so than cognac and armagnac from France. Both are distilled from thin, acid wines, and those shipped here are aged in oak for a minimum of two years.

Armagnac is produced in southwestern France, in the Gascony region, situated halfway between Bordeaux and Toulouse. Because the Gascons are rugged individualists and their region relatively isolated, people think of armagnac as a somewhat rustic brandy, more flavorful than cognac, and less polished. That image, and the brandy itself, is changing—partly because a number of armagnac firms are now owned by, or associated with, cognac shippers, and partly because a change in the laws concerning distillation procedures permits producers to make a somewhat lighter, more refined brandy useful in younger, less expensive blends.

Although some relatively restrained young armagnacs are starting to appear, most bottles have more body and flavor than cognac and are somewhat richer in texture. The differences can easily be tasted by comparing cognac and armagnac in the V.S.O.P. (Very Superior Old Pale) category, which must be aged a minimum of four and a half years: The cognac has more finesse, delicacy, and elegance, but there seems to be less to it when tasted side by side with armagnac, which has a more pronounced and robust flavor. It's a matter of preference, of course, but it's worth noting that most V.S.O.P. armagnacs cost about $15, while many V.S.O.P. cognacs go for $22.

There are a few older, more expensive armagnacs available as well; the best of them are distinctly better than the V.S.O.P.'s. I particularly like Samalens Vieille Relique ($24), a well-balanced armagnac with style and length of flavor. Larressingle X.O. ($31) is another good choice in a more traditional style—richer, but a shade less elegant.

THE MOST FAMOUS BRANDY OF ALL, AND the most highly esteemed, is cognac. More than 2 million cases were shipped here in 1981; combined sales of all the other brandies described above probably amounted to fewer than 50,000 cases.

Most cognac—which is produced in an extensive region just north of Bordeaux—is sold comparatively young. Despite claims to the contrary, most "three-star" cognacs, a category that includes those labeled "Five-Star V.S." and "V.S.P.," are about three years old, and most V.S.O.P. blends are made up primarily of four- to six-year-old brandies. In fact, the Bureau National du Cognac, which monitors the industry, will not authenticate the age of any cognac beyond six years (the minimum age for those labeled "Napoléon," "X.O.," and "Extra"); age claims beyond that figure are left to the discretion—or, more often, the imagination—of individual shippers and their representatives. Although only a small proportion of all the cognac sold is much more than six years old, it is the older, more expensive cognacs that display the length, complexity, and richness of flavor that have established the reputation of this brandy.

Two fine, well-aged cognacs that also illustrate the deliberate stylistic differences between cognac shippers are Martell Cordon Bleu ($42) and Rémy Martin Centaure Napoléon ($50). The popular Cordon Bleu is typical of the rich, woody style that makes an immediate impact; the Rémy Martin, lighter-bodied, restrained, and more subtle, nevertheless displays age, elegance, and complexity.

Another pair of excellent but differently styled cognacs that would enhance any brandy library are Hennessy X.O. ($55) and Delamain Très Vénérable ($62). The Hennessy displays richness and wood, although in a somewhat more elegant manner than the Cordon Bleu. The more subdued Delamain has character, depth, and age without being particularly woody. Although these four excellent cognacs are relatively expensive, you have only to compare them with your favorite V.S.O.P. to find out how much more you will be getting for your money. ■

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UNHOLY DYING

"...In *Skirmishes* there is much that is perceptive and rawly honest, but not enough to make it a work of consequence..."

"DO YOU THINK THERE IS ANYTHING AFter death?" asks Rita. "No," replies her sister, Jean; "not for people like us." That exchange reeks of reality, especially if you consider the setting and the circumstances. Between the two sisters, who cannot stand each other, their mother lies dying. Not dignifiedly: She has bedsores, keeps befouling herself, mumbles unintelligibly now and then, and gets an intermittent grotesque twitching jag in her arms. This particularly bothers pretty, self-righteous Rita, who left home long ago and hasn't been back much. It does not upset plain, embittered Jean, who has been left with the dirty work of looking after this incontinently, incoherently dying crone: "If her arm wants to jump around, let it. It's having its last fling." Surrounding them is a shabby-genteel bedroom, more shabby than genteel: The furniture is sparse, ponderous, tasteless; on the wallpaper, cheerless flowers bespatter a drab background. If there is anything after death—hell, for instance—it must have rooms like this one.

There is much that is perceptive, rawly honest, eerily reverberant about **Skirmishes,** Catherine Hayes's 90-minute play at the Manhattan Theatre Club. But it isn't quite enough to make a work of consequence. Death as a subject, or even as the frame for a subject, demands more from the dramatist to justify its awesome presence. Miss Hayes, a young Englishwoman, brings to it a measure of insight and authenticity, and a good deal of blackish humor. For the play is less about the near-comatose mother than about the sparring sisters: How did they get to this point? What will they do next about Mum and each other? Whither are they headed? Rita has a husband whom she heeds more than she loves and fussed-over children whom she won't expose to a moribund grandmother; both serve her really as excuses. She has been away long, and is horrified by what she sees; she wants to help, but is more eager to escape.

As for unattractive, abrasive, childless Jean, whose loveless and unloved husband is always on the road ("Why does Mel go away so much?"—"He sells floor mops. I don't want any!"), she seems to be one of those beings described in Jeremy Taylor's *Holy Dying* (1651) as "having had no other business in the world but to be born that they might be able to die." With Mother expiring messily a few feet away, Jean can joke, eat a hearty breakfast, be cynical about everything, and give special vent to her resentment of Rita, whom she belittles expertly. Yet it is Jean who cared for Mother, not sweet, reasonable, proper Rita, who ran away from home good and early. Jean and Mel have stayed in this house that Jean stands to inherit, which Rita has the tackiness to begrudge her. Not nice, that; but neither is Jean's self-immurement in a house she hates—not nice, and not even healthy.

Family matters: *Cameron, Brill, and Bertish.*

There are a few small, poignant or pointed, surprises. Each sister does something seemingly out of character, and, finally, so does the mother. Yet all this is a mite facile, and so, for all its well-observed outspokenness, is the play as a whole. A slice of life, or a slice of death, *Skirmishes* (1981)—or "Unholy Dying"—is a bit too late in the game, with its little puncturings, demystifications, expectable reversals. It is doubtless good therapy for the author, and a feast for all three actresses (to play an almost speechless cynosure—only twitching, muttering, or staring reproachfully and clandestinely—is, let's face it, a great chance for an actor to steal scenes, and it is to the able Hope Cameron's credit that she upstages no more than is unavoidable), but it is a trifle undernourishing for the spectator. There is not much to take home from *Skirmishes;* at least not for people like us.

The acting, though, could scarcely be improved on. Suzanne Bertish is fearsomely apt as Jean. Using her angular countenance as a tomahawk suspended in midflight, making her words sound like chips off a block of frozen bile, letting her movements about the room issue like reproaches from her usual sitting coiled in on herself, she keeps us guessing which she is more: daunting or daunted. The strength of the performance is in its soft-pedaling; the emotions rattle around inside Jean's weariness like cutlery in a felt bag. We have no easy response to this woman, which is exactly right.

As Rita, Fran Brill has a slightly less rewarding role, but handles it magisterially. As smugness and evasiveness are gradually stripped from her, she stands there stranded in all her equivocal substance. There is some residual fineness in her, even filial piety, along with cowardice and selfishness. The insecurity under the primness is touching; the bafflement with which she confronts an ultimate windfall has the virtue of modesty about it, a modesty Miss Brill does not overplay. She remains small to the end, in her qualities as well as in her flaws. Together, the three actresses perfectly convey what I take to be the underlying point: the blurredness of values, the notion that Good and Bad are terms too big and too loose-fitting for most of puny us.

Sharon Ott's staging helps tremendously. Points are made with a minimum of fuss, effects are striking but unhistrionic, stage movement is boiled

Photograph by Gerry Goodstein.

down to essentials. It is as if the play were a series of spare but forceful charcoal sketches. This feeling is enhanced by Dennis Parichy's cold, white light of morning that pours in obliquely from a window stage left—a window, a light, that both sisters confront with intense, contradictory feelings, and of which the mother is vastly unaware. A light of both revelation and obliteration, it chillingly complements Kate Edmunds's setting of masterly abjection. The virtue of *Skirmishes* is its restraint, but restraint is an ambiguous virtue. Miss Hayes uses, in Roy Campbell's famous words, "the snaffle and the curb all right,/ But where's the bloody horse?"

RESTRAINT, HOWEVER, WOULD BE OF great help to David Garrison, who plays the canine protagonist of the musical **Snoopy,** which is no match for its predecessor, *You're a Good Man, Charlie Brown,* which itself was no match for . . . Well, I'm not nuts about "Peanuts," or any other cartoon, but *Snoopy* seems to me better when (as I suppose) it sticks closest to the original, though, either way, "The Charles M. Schulz Creative Associates"—as the book writers, Warren Lockhart, Arthur Whitelaw, and Michael L. Grace, bill themselves—prove mostly that creativeness thrives on individuality rather than association. The first act gets by on its modest pleasantries; the second is all aridity.

Hal Hackady's lyrics are not lacking in cleverness—sometimes they even display a sustained, easygoing assurance; but Larry Grossman, the composer of *A Doll's Life,* again offers one nice tune to a batch of poor ones. Orchestrated for three players, chief of whom is Ronald Melrose (who did much better with his contributions to *Upstairs at O'Neals'*), the score is peanuts and the book not enough of a tale to wag this dog.

As Snoopy, David Garrison is a cunning, assured performer who can do a slick job of just about everything but who is much too pleased with himself. An actor must watch this: There is a world of difference between enjoying what you're doing and reveling in *your* doing it. The rest of the cast is agreeable enough, though Vicki Lewis, as Peppermint Patty, is rather better than that, aglow with a banked but insolent fire, and Cathy Cahn, though she may look like Woodstock, is too weird for my taste. Arthur Whitelaw has directed perfunctorily; the sets and costumes by David Graden, like the projections by Ken Billington, are unassuming, inexpensive, and uninventive. Marc Breaux's choreography is minimal, as if even the dance steps had to be budgeted. The Lambs Theater, where this harmless and soporific charade is on view, is absolutely enchanting, but I have yet to see it worthily occupied. ■

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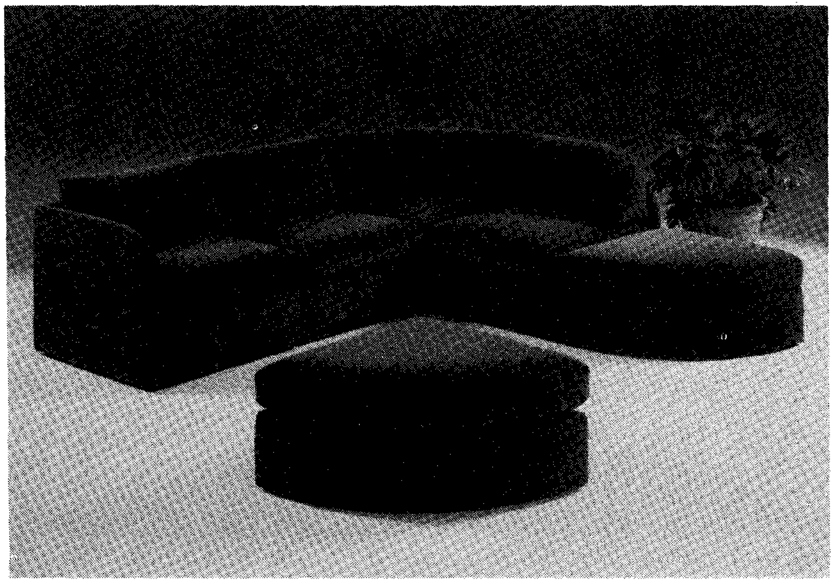

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Movies/David Denby

DIARY OF A NOBODY

"*...Smithereens* has some wonderful details of the rock scene, but its empty heroine gives the film nothing to develop..."

Flash, bang, wallop: *Susan Berman as the unlucky groupie in Susan Seidelman's film.*

IN **Smithereens,** SUSAN SEIDELMAN'S acclaimed low-budget feature about life in the East Village, the ragamuffin characters sleep facedown on mattresses lying on the floor. Pushing their way past open boxes of cereal and TV sets that are never switched off, they fall into bed, exhausted—they literally *crash. Smithereens* is a recession-era underground movie, a product of a demoralized, fragmented period, and many of its documentary details are wonderful. The leading characters, all young, have been drawn to the rock-club scene by the promise of excitement—though the way this movie tells it there isn't much to get excited about. Working at marginal jobs, or not at all, they sponge off one another, hustle and steal, and just barely get by. The nineteen-year-old heroine, Wren, an escapee from New Jersey, has announced that she will never set foot in the Garden State again. She wants to be part of the rock world, but she doesn't play or sing, so she tries to become a groupie and fails even at that. Energetic yet inept, Wren chatters constantly about her "plans," but somewhere late in *Smithereens* we realize she's drifting toward prostitution. In its casual way, the movie is a cautionary tale.

Smithereens, which was made for a mere $80,000, has been championed by the *Times* (four articles) and other mainstream publications, and has apparently settled in at the Waverly for a prosperous run. Written by Ron Nyswaner and Peter Askin, the movie is an entertainingly rumpled view of bohemia at low ebb, a gentle introduction to the world of bummed-out kids and friendly prostitutes. Susan Seidelman, a 29-year-old graduate of the N.Y.U. film school, is already an accomplished director, and she has the sense to stay within a confined milieu, to pursue her heroine down dimly lit corridors and across rubbly, graffiti-fringed lots, to keep the movie specific, rough, even squalid. I think the basic premise of *Smithereens* is a bit phony, but the cramped Avenue B kitchens and the fridge with nothing in it but a single slice of pizza are authentic and expressive in ways that go beyond questions of theme and plot. Working with the cinematographer Chirine El Khadem, Seidelman gets exactly the footage that she needs; the camera may be very close or facing the action at an odd angle, but we always see the reactions and the details that we need to see, and not an instant of screen time is wasted.

Susan Berman's Wren has long legs and narrow knees sticking out below her miniskirt. We notice her legs and her plastic boots because she's always running somewhere. Berman is a funny actress—funny when she's in motion, jaw out and nose up, barging into some noisy club, where she lays siege to a musician in the middle of a set and gets thrown out by a bouncer. Wren is desperately eager to score, and because she's so tense, she always strikes out. Susan Berman, who has acted for Joseph Papp, makes her brassy and indefatigable; she's a little like one of Lily Tomlin's tough teenagers—cocky but calculating, with squinched-up eyes. She always loses.

When we first see Wren she is putting up photographs of herself in the subway. WHO IS THIS GIRL? it says above the picture. The answer to Wren's question, of course, is that she's only a girl who wants to be famous. She has energy but no real personality and nothing of interest to say. (When Edie or Viva or any of the other Warhol "superstars" opened their mouths, the gems that dropped out may have been paste, but they did sparkle for a while.) The filmmakers want us to believe that Wren has been wiped out, turned into a zero, by her immersion in the media. Sorry, but I don't believe it. Kids who have grown up on movies, TV, and rock often have their own references, their own jokes and patter, which can be surprisingly complex. Even the punks, embracing emptiness, are making a kind of conscious statement. In any case, it's a mistake to make your protagonist a nowhere girl, even for the purpose of satire; emptiness leaves you nothing to develop.

Wren links up with Paul (Brad Rinn), an improbable innocent from Montana who lives in a van near the West Side docks. Long-boned and handsome in a mournful way, Rinn is the junior Michael Ontkean model—fluffy-haired and sensitive. He pads around after Wren—who dazzles him—as quietly as a Saint Bernard. And here the film's point of view becomes murky. Do the filmmakers know what a vapid sleeping beauty Paul is? When Wren refuses his offer of fresh air and trees in New Hampshire, is that intended as proof of her shallowness or of her realism about herself? She uses Paul as a pillow and leaves him for Eric,

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a blond, swashbuckling rock musician who once cut an album. Eric, played by New Wave guitarist Richard Hell, is tall and svelte, with a beautiful smile that promises easy good times. But girls like Wren have been throwing themselves at Eric for years, and he's essentially indifferent; when he takes her home with him, he falls asleep.

Wren hustles wildly, trying to latch on to Eric, and in the end she's struggling just to keep a roof over her head. Yet we still lose interest in her—she's trivially self-centered, a jerk. Yes, people like Wren exist at the margins of every scene, but that's no argument for making a feature-length film about them. We can warm up to a hustler, an egotist, a con man, but someone who lies every minute for petty advantage wears us down. Still, Seidelman may have done something commercially shrewd: She's created a slightly dislikable character, building up our resentment of her; then she repeatedly humiliates her (thrown out of her apartment, Wren gets water dumped on her head), releasing the resentment—an ugly strategy.

Smithereens says that nothing is going on downtown—that the club scene is futile and demeaning. But the filmmakers have rigged the game: They've emptied out their heroine in order to create a symbol of wasteland. Would the *Times* have embraced *Smithereens* so warmly if it hadn't offered this pessimistic view of the scene? Writing in *The New Republic,* Stanley Kauffmann gleefully seizes on Wren as the horrifying end product of hype—"disc-jockey, discothèque, *National Enquirer,* TV-commercial, carbonic-gas-injected hype." Kauffmann may have ingested a little carbonic gas himself: He makes Wren the summa of everything he hates in modern culture. But does a lack of brains really qualify a character as a vision of the end? Susan Seidelman has a feeling for bedraggled comedy and for the bluesy-ness of down-and-out bohemia, but she shouldn't take cheap shots. Her talent demands something better.

FASSBINDER'S **The Stationmaster's Wife,** a 1977 film made for German television, has been described as a German *Madame Bovary* and a devastating critique of bourgeois marriage, but what's inescapable for me are the familiar elements of the sadomasochistic Fassbinder triad—an outwardly respectable wife who turns into a hypocritical bitch-betrayer; a groveling, pitiable, yet essentially noble patsy of a husband; two coldhearted, irresistible studs, quivering with cruel lusts. . . . As always, groups of malicious spectators, ugly as figures in a George Grosz drawing, gather to jeer. Fassbinder never grew tired of virtuoso displays of meanness and torment. ■

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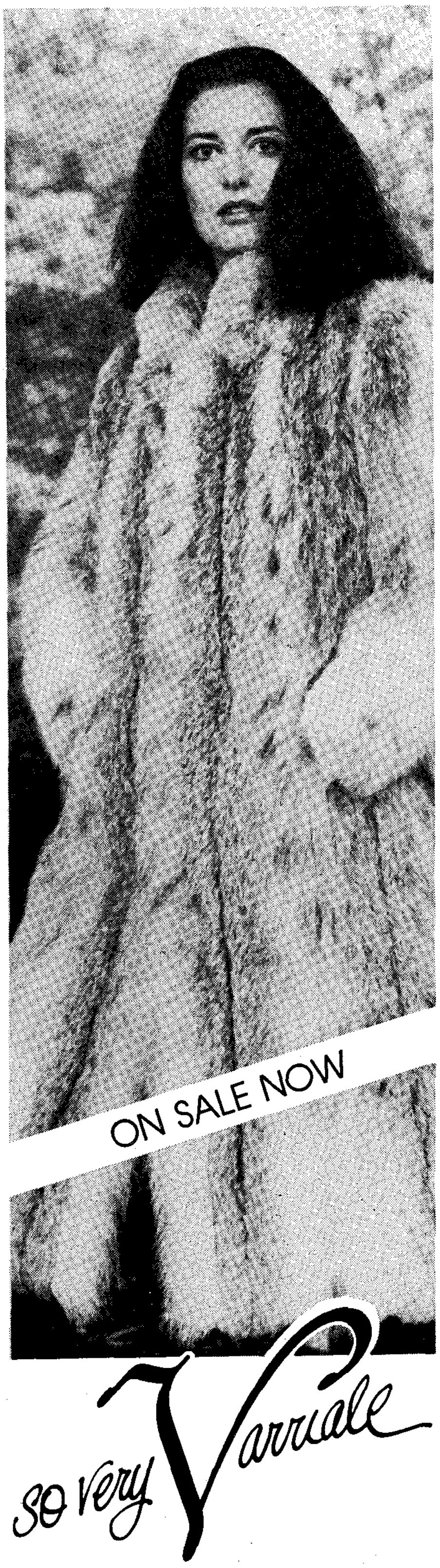
turtlenecks or ruffled-jabot blouses, in five solid colors, were $285 each, now $88; all-wool-flannel skirts with leather yoke and waistband, were $275, now $149; Italian wool-and-mohair-blend sweater jackets with chenille trim on the sleeves, were $325, now $119; wool cowl-necked sweaters in many colors, were $138, now $77; all-wool Fouks de France bias-cut circular capes with leather piping, were $398, now $188; three-piece outfits with velvet spencer jacket, bias-cut wool skirt, and Lurex-knit turtleneck, were $675, now $256; and more. A.E., M.C., V., checks accepted; all sales final. *Arthurs Dress Shop, Inc., 27 East 61st St. (838-3482); Mon.–Sat. 10 a.m.–5:30 p.m.; through 2/15.*

One-Day Clearance

FURNITURE SAMPLES AND OVERSTOCK are here at very low prices for one day only. A few examples: 9-ft. almond-lacquer wall units with rounded edges, retail $3,370, here $1,785; Sealy Posturepedic convertible sofa beds covered in small navy print, retail $899, here $449; Coggin modular seating units covered in black parachute cloth, retail $390 per armless section, here $199; only two Thomasville nine-piece oak Country dining-room sets, retail $4,290 each, here $2,390; Stanley six-piece Alcase bedroom sets, retail $3,350, here $1,865; Flair velvet channel-back modular group, retail $455 for corner or armless section, here $285 each; D.I.A. brass-and-glass pivot cocktail tables, retail $750, here $375; also, other sofas, wall units, recliners, and more. Delivery can be arranged at additional cost. Checks accepted as deposits only; no credit cards; all sales final. *Foremost Furniture Showrooms, Inc., 8 West 30th St. (889-6347); Sun. 9 a.m.–4 p.m.; 1/16 only (snow date 1/23).*

China

A BICYCLE TRIP TO CHINA IS BEING OFfered at a low cost by the American Youth Hostels to any person over eighteen (or under if accompanied by a parent). You leave 1/31 and return 2/20, spend the Chinese New Year in Canton, cycle for two weeks in southern China, and visit Peking and Hong Kong. Bring your own bike or rent one there; cycling will be on flat terrain, mostly on paved roads. Originally announced at $1,899, it is now $1,699, which includes all land arrangements except two lunches and two dinners in Hong Kong. Airfare on Pan Am, round-trip from New York, is an additional $1,129; a required A.Y.H. membership is $14. For more information, write or call: *American Youth Hostels, Metropolitan New York Council, 132 Spring St., N.Y., N.Y. 10012 (431-7100).* ▬



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A Complete Entertainment Guide for the Week Beginning January 10

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Jan. 10: "Legacy"; "Letters From Vietnam"; "Vietnam Requiem"; "David Holtzman's Diary"; "My Girlfriend's Wedding." Jan. 11: International Animation: "Tale of Tales"; "Tango"; "Ubu"; "Crac"; "All Sorts of Heroes." Beg. Jan. 12: "Slow Attack." #2—Thru Jan. 10: "Hamlet (1964)." Jan. 11-12: "Three Songs About Lenin"; "The Girl With a Hatbox." Jan. 13-14: "Viridiana"; "Simon of the Desert"; "L'Age d'Or." Jan. 15-16: "The Discreet Charm of the Bourgeoisie"; "That Obscure Object of Desire."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. "Madman."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Thru Jan. 10: "The Man Who Fell to Earth." Jan. 11: "The River Ki"; "The Twilight Years." Jan. 12: "Monterey Pop"; "The Concert for Bangladesh." Jan. 13: "Pixote"; "Xica." Jan. 14-15: "The Road Warrior"; "The Warriors." Jan. 16: "Padre, Padrone"; "The Bicycle Thief." **AGEE ROOM**—Thru Jan. 11: "America—From Hitler to MX." Beg. Jan. 12: "Black Wax."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Smithereens." #2—"Still of the Night."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Jan. 10: "Time After Time"; "The Time Machine." Jan. 11: "The Postman Always Rings Twice (1981)"; "Mommie Dearest." Jan. 12: "The Last Waltz"; "Pink Floyd the Wall." Jan. 13: "The Way We Were"; "A Star Is Born (1954)." Jan. 14-15: "42nd Street"; "Pennies From Heaven." Jan. 16: "Dr. No"; "From Russia With Love"; "Goldfinger."

9. **ART—8th St. E. of University Pl.** 473-7014. "Tootsie."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Jan. 10: "La Bête Humaine"; "Grand Illusion." Jan. 11: "The Painted Veil"; "Mata Hari." Jan. 12: "The Sun Also Rises"; "The Snows of Kilimanjaro." Jan. 13: "No Man of Her Own"; "Made for Each Other." Jan. 14: "On the Waterfront"; "The Wild One." Jan. 15: "Notorious"; "Spellbound." Jan. 16: "Song of the Thin Man"; "Another Thin Man."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Jan. 13: "E.T. the Extra-Terrestrial"; "The Thing (1982)."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Jan. 11: "Last Tango in Paris." Jan. 12-13: "The Tenant"; "Repulsion." Jan. 14-15: "Victor/Victoria"; "La Cage aux Folles." Beg. Jan. 16: "Bananas"; "Sleeper."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Eating Raoul." #2—"Fitzcarraldo."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"My Favorite Year." #2—"Time Stands Still." #3—"Fitzcarraldo." #4—"Siberiade."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "E.T. the Extra-Terrestrial."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "48 Hrs."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Best Friends."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Kiss Me Goodbye."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"The Toy." #2—"Airplane II: The Sequel." #3—"The Verdict."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Jan. 13: "Murder by Phone." Beg. Jan. 14: "The Last American Virgin." #2—"Kiss Me Goodbye."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "The Dark Crystal."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"The Verdict." #2—"Best Friends." #3—"First Blood." #4—"Honkytonk Man." #5—"Caligula." #6—"Creepshow."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"The Toy." #2—582-5070. "Airplane II: The Sequel."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "48 Hrs."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T. the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—"Still of the Night." #2—975-8369. Thru Jan. 13: "Trail of the Pink Panther." Beg. Jan. 14: "Spring Fever."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "48 Hrs." **EMBASSY 3**—"My Favorite Year." **EMBASSY 4**—"An Officer and a Gentleman."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Jan. 10: "The King and I"; "Anastasia." Jan. 11-12: "The Ritz"; "Norman, Is That You?" Jan. 13-15: "Requiem for a Heavyweight"; "Somebody Up There Likes Me." Beg. Jan. 16: "The Elephant Man"; "Eraserhead." #2—Jan. 10-11: "Julius Caesar (1953)"; "Caesar and Cleopatra." Jan. 12-13: "The Wild Bunch"; "The Dirty Dozen." Jan. 14-15: "Life of Brian"; "And Now for Something Completely Different." Jan. 16: "The Bridge on the River Kwai."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Madman." #2—"Peter Pan."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Bruce vs. Bill"; "Bruce Superhero."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Fantasia."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Gandhi."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "E.T. the Extra-Terrestrial."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru Jan. 15: "Leap Into the Void." Jan. 16: "Rules of the Game"; "La Ronde."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Best Friends."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru Jan. 13: "My Favorite Year." Opening Jan. 14: "Time for Revenge."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "The Verdict."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Coup de Torchon."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. Thru Jan. 13: "Diner." Beg. Jan. 14: "Missing."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"The Dark Crystal." #2—"Trail of the Pink Panther."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Kiss Me Goodbye." **CORONET**—"48 Hrs."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Sophie's Choice."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Sophie's Choice." **CINEMA II**—753-0774. "Fitzcarraldo."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Six Weeks." #2—832-2720. "Madman."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Frances."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"That Championship Season." #2—"Still of the Night."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Eating Raoul."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Tootsie."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "My Favorite Year."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Peter Pan."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"The Toy." #2—427-1332 "Airplane II: The Sequel."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "The Dark Crystal."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Best Friends." #2—"Trail of the Pink Panther."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Tootsie."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—Thru Jan. 11: "Fitzcarraldo." Opening Jan. 12: "The Stationmaster's Wife." #2—"Lola." #3—Thru Jan. 13: "Veronika Voss." Opening Jan. 14: "The Girl With the Red Hair."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"The Seven Samurai." #2—"Le Beau Mariage."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Jan. 11: "Les Miserables (1935)"; "Jane Eyre." Jan. 12-15: "A Clockwork Orange"; "Dr. Strangelove." Beg. Jan. 16: "The Great McGinty"; "Hail the Conquering Hero."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Time Stands Still." #2—"The Light Ahead."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1 & #4—"Tootsie." #2—"Trail of the Pink Panther." #3—"Best Friends."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Eating Raoul." #2—Thru Jan. 13: "Still of the Night." Beg. Jan. 14: "Smithereens."

95. **THALIA—95th St. W. of B'way.** 222-3370. Jan. 10: "The Little Foxes"; "Another Part of the Forest." Jan. 11: "The Conversation"; "The Parallax View." Jan. 12: "The Prisoner of Shark Island"; "Blood Money"; "The Undying Monster." Jan. 13: "Tam Lin"; "A Little Night Music." Jan. 14-15: "Made in U.S.A."; "Breathless." Jan. 16: "Yojimbo"; "Sanjuro." Jan. 15-16: "The Magic of Lassie."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Jan. 10: "The Graduate"; "The Paper Chase." Jan. 11: "Accattone!"; "I Vitelloni." Jan. 12: "Bye Bye Birdie"; "Seven Brides for Seven Brothers." Jan. 13: "Cries and Whispers"; "Interiors." Jan. 14: "The Aviator's Wife"; "Chloe in the Afternoon." Jan. 15: "Casablanca"; "Key Largo." Jan. 16: "Born Yesterday"; "The Solid Gold Cadillac."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"E.T. the Extra-Terrestrial." #2—Thru Jan. 13: "Peter Pan." Beg. Jan. 14: "Fitzcarraldo." #3—Thru Jan. 13: "My Favorite Year." Beg. Jan. 14: "The Last American Virgin." #4—"An Officer and a Gentleman."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Jan. 13: "E.T. the Extra-Terrestrial." Beg. Jan. 14: "First Blood."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), & "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore). Spec. $4.50 adm. to museum & films: Fri.-Sat., 6 p.m.: "Man Belongs to Earth" (1974) by Graeme Ferguson & Roman Kroiter, & "Living Planet"; 7:30 p.m.: "To Fly," & "Man Belongs to Earth"; Fri. only, 4:30 p.m.: "To Fly," & "Living Planet."

BAHA'I CENTER—53 E. 11th St. 674-8998. Adm. $2; senior citizens $1; children free. Jan. 15, 7:30 p.m.: "To Kill a Mockingbird" (1962) by Robert Mulligan, with Gregory Peck.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Jan. 12, 8 p.m.: "The Detective" (1954) by Robert Hamer, with Alec Guinness.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. Jan. 14, 8 p.m.: "School of Hard Knocks" (1980-82), "Splish Splash" (1982), "Commercial Eruption" (1982), "Ragged Valley" (1980) & other films by Yoshiko Chuma. Jan. 15, 8 p.m.: "Pandora's Box" (1928) by G.W. Pabst, with Louise Brooks. Jan. 16, 8 p.m.: "A Fall Trip Home" (1964) & "Hours for Jerome" (1982) by Nathaniel Dorsky.

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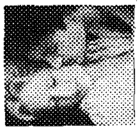

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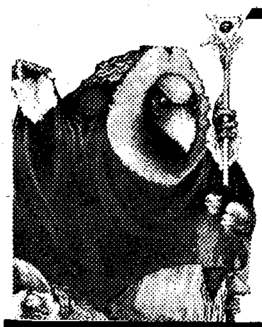

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THE FOURTH STREET PHOTO GALLERY—67 E. 4th St. 673-1021. Adm. by don. Jan. 14-15, 9 p.m.: "Cat's Paw" (1967), *Star Trek* episode.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Jan. 12, 1, 3:15, 6 & 8:30 p.m.: "La Communion solennelle" (1977) by René Féret.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-0806. Adm. $3; members, senior citizens & students $2.50. Jan. 15, 8 p.m.: "Topper Returns" (1941) by Roy Del Ruth, with Roland Young & Joan Blondell.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Sug. don. $1. Jan. 16, 2 & 3 p.m.: "Fluxfilm" (1966-70) by the Fluxus group, & "I, a Man" (1964) by Andy Warhol & Paul Morrissey; 1-6 p.m.: Video by Nam June Paik, Lyn Blumenthal, Jud Ralkut, VIDEOFREEX, Bruce Nauman, Nancy Holt, Robert Smithson & others.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, Twelfth Ave. at 46th St. 245-0072. Free after museum adm. Daily, 10 a.m.-7 p.m.: "Reflections" (1982) by United Technologies (David Hoffman).

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Jan. 12, 7:30 p.m.: "Late Spring" (1949) by Yasujiro Ozu. Jan. 14, 7:30 p.m., Jan. 15, 2 p.m.: "Matagi" (1982) by Toshio Goto. Jan. 16, 2 p.m.: "Early Summer" (1951) by Ozu.

THE KITCHEN—484 Broome St. 925-3615. Free. Thru Jan. 29: Video Viewing Room: Image/Process II; Video by Christopher Coughlan; Highlights from the Native American Video Festival; Video by Edin Velez.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Jan. 11-Feb. 19: Muppets: Past, Present and Future.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with museum adm. Thru Jan. 31: Video Art in Germany: 1963-1982. Jan. 10, 12 noon: "Le Premier Age du Cinéma Français: 1895-1914" by Armand Panigel; 2:30 p.m.: "L'Affaire de la Rue de Lourcine" (1920) by Henri Diamant-Berger, with Maurice Chevalier, & "La Roman d'un Mousse" (1913) by Léonce Perret; 6 p.m.: Films by Méliès & others. Jan. 11, 12 noon: (See Jan. 10, 12 noon); 2:30 p.m.: "La Folie du Docteur Tube" (1915) & "Mater Dolorosa" (1917) by Abel Gance; 6 p.m.: "Village in Baltimore: Images of Greek American Women" (1981) by Doreen Moses, & "Becoming American" (1982) by Ken & Ivory Levine. Jan. 13, 12 noon: (See Jan. 10, 12 noon); 2:30 p.m.: "La Sultane de l'Amour" (1917) by René Le Somptier & Charles Burguet; 6 p.m.: Early French color, sound & animated films. Jan. 14, 12 noon: (See Jan. 10, 12 noon); 2:30 p.m.: "Fantômas," Chapter II: "Juve contre Fantômas" by Louis Feuillade; 6 p.m.: (See Jan. 13, 2:30 p.m.). Jan. 15, 12 noon: "The Sundowners" (1960) by Fred Zinnemann, with Robert Mitchum & Deborah Kerr; 2:30 p.m.: "L'Histoire d'une Petite Fille qui voulait être Princesse" (1926) & "Dans les Griffes de l'Araignée" (1924) by Ladislas Starevitch; 5 p.m.: (See Jan. 11, 2:30 p.m.). Jan. 16, 12 noon: (See Jan. 15, 12 noon); 2:30 p.m.: "Fièvre" (1921) by Louis Delluc, & "El Dorado" (1921) by Marcel L'Herbier; 5 p.m.: "Le Carnaval des Vérités" (1919) by Marcel L'Herbier.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Jan. 11, 8 p.m.: "Simone de Beauvoir" (1980) by Josée Dayan & Malka Ribowska. Jan. 12, 8 p.m.: "The Phantom of Liberté" (1974) by Luis Buñuel. Jan. 13, 8 p.m.: "Don't" (1974), "Experimental" (1974), "Manimals" (1978), "Nightlife" (1976), "Colter's Hell" (1973) & "The Little Players" (1973) by Robin Lehman. Jan. 14, 7:30 p.m.: "The Criminal Life of Archibaldo de la Cruz" (1955) by Luis Buñuel; Jan. 14-15, 8 & 10 p.m., Jan. 16, 5 & 7:30 p.m.: "Montenegro" (1981) by Dusan Makavejev.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Jan. 11, 12 noon: "The New York Hat" (1912) & "Romance of Happy Valley" (1919) by D.W. Griffith; 2:30 p.m.: "The Man Who Skied Antarctica," & "From the Ocean to the Sky." Jan. 13, 12 noon: "As If It Were Yesterday" by Myriam Abramowicz & Esther Hoffenberg, & "Our Time in the Garden."

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; members, students & senior citizens $3. Thru Jan. 16: Tue.-Sun., 6, 8 & 10 p.m., Fri.-Sun., 4 p.m.: "The Night of the Hunter" (1955) by Charles Laughton, with Robert Mitchum, Shelley Winters & Lillian Gish. Sat.-Sun., 2 p.m. (free): "Anarchism in America" (1982) by Steven Fischler & Joel Sucher.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Jan. 15, 2:30 p.m.: "Eadweard Muybridge: Zoo Praxographer" (1974).

ST. ANN'S AND THE HOLY TRINITY CHURCH—Montague St. at Clinton St., Brooklyn Heights. 834-8794. Adm. $4. Jan. 13, 5:30 & 8 p.m.: "The Atomic Cafe" (1982) by Kevin & Pierce Rafferty & Jayne Loader.

ST. PETER'S PERFORMING ARTS CENTER—336 W. 20th St. 242-4220. Adm. $3; 2/$5. Jan. 11, 8 p.m.: "Il Posto" (1961) by Ermanno Olmi.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Thru Jan. 16: Video by Ed Emshwiller.

YM & YWHA—92nd St. branch, on Lexington Ave. 427-6000, ext. 162. Adm. $6. Jan. 13, 8:15 p.m.: "His People" (1925) by Edward Sloman, & excerpts of other films.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"48 Hrs." #2—"The Toy." #3—"The Dark Crystal."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—Thru Jan. 13: "Peter Pan." Beg. Jan. 14: "They Call Me Bruce." #2—"Madman."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Tootsie." #2—"48 Hrs."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"48 Hrs." #2—Thru Jan. 13 (tent.): "Kiss Me Goodbye." Beg. Jan. 14 (tent.): "The Last American Virgin."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"The Verdict." #2—"Best Friends." #3—"The Dark Crystal." #4—"Tootsie."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Best Friends." #2—"48 Hrs."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Tootsie."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"The Toy." #2—"Tootsie."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"The Dark Crystal." #2—"Best Friends." #3—"Madman." #4—Thru Jan. 13: "Murder by Phone." Beg. Jan. 14: "The Last American Virgin." #5—Thru Jan. 13: "Trail of the Pink Panther." Beg. Jan. 14: "They Call Me Bruce."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"The Toy." #2—"Kiss Me Goodbye."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"The Verdict." #2—Thru Jan. 13: "My Favorite Year." Beg. Jan. 14: "The Last American Virgin."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. "The Dark Crystal."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"48 Hrs." #2—"Tootsie."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Best Friends." #2—"Murder by Phone." #3—Thru Jan. 13: "Kiss Me Goodbye." Beg. Jan. 14: "Spring Fever." #4—"Madman."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. Jan. 14-16: "Peter Pan."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru Jan. 13: "Kiss Me Goodbye." Beg. Jan. 14: "They Call Me Bruce." #2—Thru Jan. 13: "Murder by Phone." Beg. Jan. 14: "The Last American Virgin." #3—"Madman." #4—"The Dark Crystal."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Still of the Night." #2—"Best Friends."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Jan. 13: "My Favorite Year." #2—Thru Jan. 13: "The Toy." #3—Thru Jan. 13: "The Dark Crystal."

213. **COBBLE HILL—CINEMAS—Court St. at Butler.** 596-9113. #1—Thru Jan. 13: "E.T. the Extra-Terrestrial." #2—Program unavailable.

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. "The Dark Crystal."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"48 Hrs." #2—"Tootsie."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. Thru Jan. 13: "Best Friends." Beg. Jan. 14: "The Last American Virgin." **SOUTH**—"Madman."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Jan. 13: "My Favorite Year"; "Visiting Hours." Beg. Jan. 14: "First Blood."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. "48 Hrs."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. "My Favorite Year."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. "Kiss Me Goodbye."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—Thru Jan. 13: "Peter Pan." Beg. Jan. 14: "Spring Fever." #2—"The Toy." #3—"Tootsie." #4—"The Verdict."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Jan. 11: "Tex." Beg. Jan. 12: "Victor/Victoria."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Jan. 13: "The Toy." #2—"Tootsie."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru Jan. 13: "The Toy." Beg. Jan. 14: "They Call Me Bruce." #2—"48 Hrs." #3—"The Dark Crystal."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru Jan. 13: "Peter Pan." #2—Thru Jan. 13: "The Toy."

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. Thru Jan. 13: "E.T. the Extra-Terrestrial." Beg. Jan. 14 (tent.): "Caligula."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Tootsie." #2—"48 Hrs."

304. **NEW DORP—LANE—** 351-2110. Thru Jan. 13: "Kiss Me Goodbye."

305. **NEW DORP—RAE—** 979-0444. #1—"The Toy." #2—"Madman."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"The Verdict." #2—"The Dark Crystal."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Best Friends." #2—"Madman."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. Thru Jan. 13: "My Favorite Year." Beg. Jan. 14: "The Last American Virgin."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Madman." #2—Thru Jan. 13: "The Dark Crystal." Beg. Jan. 14: "The Last American Virgin." #3—Tent.: "Best Friends." #4—"Tootsie."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Best Friends." #2—"Tootsie."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"The Dark Crystal." #2—"The Verdict." #3—Thru Jan. 13: "Murder by Phone." Beg. Jan. 14: "The Last American Virgin." #4—"Madman."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Jan. 13: "E.T. the Extra-Terrestrial." Beg. Jan. 14: "The Road Warrior"; "Enter the Ninja."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"48 Hrs." #2—"The Toy."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"The Toy." #2—"Tootsie."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"48 Hrs." #2—"The Verdict." #3—Thru Jan. 13: " The Toy." Beg. Jan. 14: "Spring Fever."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"Best Friends." #2—Thru Jan. 13: "Murder by Phone"; "Midnight." Beg. Jan. 14: "The Last American Virgin." #3—"Tootsie."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"The Dark Crystal." #2—Thru Jan. 13: "Kiss Me Goodbye." Beg. Jan. 14: "They Call Me Bruce." #3—Tent.: "Peter Pan." #4—"Madman."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. "My Favorite Year."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. Thru Jan. 13: "E.T. the Extra-Terrestrial."

417. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. #1 & #2—"The Verdict."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"Madman." #2—"The Dark Crystal."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Tootsie."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Best Friends." #2—"Peter Pan." #3—Thru Jan. 13: "Trail of the Pink Panther." Beg. Jan. 14: "They Call Me Bruce." #4—Thru Jan. 13: "Kiss Me Goodbye." Beg. Jan. 14: "The Last American Virgin."

422. **FRESH MEADOWS—CINEMA CITY—183-15 Horace Harding Exp.** 357-9100. #1—"The Dark Crystal." #2—"Peter Pan." #3—"Madman." #4—"The Verdict." #5—"Kiss Me Goodbye."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Still of the Night." #2—"48 Hrs."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. "Murder by Phone."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"48 Hrs." #2—Thru Jan. 13: "The Toy." Beg. Jan. 14: "The Last American Virgin." #3—"Murder by Phone."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—"The Dark Crystal." #2—Thru Jan. 13: "Peter Pan." Beg. Jan. 14: "They Call Me Bruce." #3—"The Verdict."

433. **JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd.** 276-5300. Thru Jan. 13: "E.T. the Extra-Terrestrial"; "My Favorite Year." Beg. Jan. 14: "First Blood."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Jan. 13: "E.T. the Extra-Terrestrial." Beg. Jan. 14: "My Favorite Year"; "I Ought to Be in Pictures."

437. **LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy.** 225-2800. Thru Jan. 13: "The Toy." Beg. Jan. 14 (tent.): "The Last American Virgin."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru Jan. 13: "An Officer and a Gentleman." Beg. Jan. 14: "First Blood."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"The Dark Crystal." #2—"Best Friends."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Jan. 13: "My Favorite Year"; "Arthur."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru Jan. 13: "E.T. the Extra-Terrestrial." #2—Thru Jan. 13: "An Officer and a Gentleman."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—"Tootsie." #2—"Madman."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—Thru Jan. 13: "E.T. the Extra-Terrestrial." #2—"48 Hrs."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Jan. 13: "Murder by Phone"; "Visiting Hours." Beg. Jan. 14: "First Blood."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. "Tootsie."

501. **BALDWIN—RKO—** 223-9230. Thru Jan. 13: "Peter Pan." Beg. Jan. 14: "The Last American Virgin."

502. **BELLEROSE—RKO—** 775-1351. Thru Jan. 11: "Tex." Beg. Jan. 12: "Victor/Victoria."

503. **BELLMORE—PLAYHOUSE—** 785-5400. #1—Thru Jan. 13: "My Favorite Year." #2—Thru Jan. 13: "An Officer and a Gentleman."

504. **BELLMORE—THE MOVIES—** 785-3032. Thru Jan. 13: "Fitzcarraldo."

506. **BETHPAGE—BETHPAGE—** 796-2554. Program unavailable.

507. **BETHPAGE—MID-ISLAND—** 796-7500. Program unavailable.

511. **EAST MEADOW—FLICK—** 794-8008. #1—"My Favorite Year." #2—"Peter Pan."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"The Verdict." #2—"Best Friends." #3—"Madman." #4—Thru Jan. 13: "Kiss Me Goodbye." Beg. Jan. 14: "Spring Fever."

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—Thru Jan. 13: "An Officer and a Gentleman." Beg. Jan. 14: "First Blood." #2—Thru Jan. 13: "My Favorite Year." Beg. Jan. 14: "Creepshow."

514. **ELMONT—ARGO—** 437-0356. Program unavailable.

516. **FARMINGDALE—RKO—** 249-0122. "My Favorite Year."

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "The Verdict."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"Madman." #2—Thru Jan. 13: "Kiss Me Goodbye." Beg. Jan. 14: "They Call Me Bruce."

519. **GARDEN CITY—RKO ROOSEVELT FIELD** — 741-4007. #1—"Best Friends." #2—"48 Hrs."

521. **GARDEN CITY PARK—RKO PARK EAST** — 741-8484. "Tootsie."

523. **GREAT NECK—SQUIRE—** 466-2020. "The Verdict."

524. **HEWLETT—RKO—** 791-6768. Thru Jan. 11: "Tex." Beg. Jan. 12: "Victor/Victoria."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—"The Dark Crystal." #2—Thru Jan. 13: "Murder by Phone." Beg. Jan. 14: "Spring Fever."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "The Verdict." **SOUTH—**"Kiss Me Goodbye."

529. **LAWRENCE—RKO—** 371-0203. #1—Thru Jan. 13: "Airplane II: The Sequel." Beg. Jan. 14: "Spring Fever." #2—"48 Hrs." #3—"Tootsie."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—Thru Jan. 13: "E.T. the Extra-Terrestrial." Beg. Jan. 14 (tent.): "The Last American Virgin." #2—"An Officer and a Gentleman."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"48 Hrs." #2—"Tootsie." #3—"Airplane II: The Sequel." #4—"The Toy."

532. **LONG BEACH—LIDO—** 432-0056. Thru Jan. 13: "My Favorite Year." Beg. Jan. 14: "First Blood."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"The Dark Crystal." #2—"Madman." #3—Thru Jan. 13: "The Toy." Beg. Jan. 14: "They Call Me Bruce." #4—Thru Jan. 13: "Still of the Night." Beg. Jan. 14: "The Last American Virgin."

534. **LYNBROOK—STUDIO ONE—** 599-5151. Program unavailable.

535. **MALVERNE—TWIN—** 599-6966. #1—Thru Jan. 13: "E.T. the Extra-Terrestrial." Beg. Jan. 14: "My Favorite Year." #2—"An Officer and a Gentleman."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"Peter Pan." #2—"Best Friends." #3—"Madman."

537. **MANHASSET—RKO CINEMA—** 627-1300. "Kiss Me Goodbye."

540. **MASSAPEQUA—PEQUA—** 799-6464. "The Verdict."

541. **MASSAPEQUA—SUNRISE MALL—** 795-2244. #1—"Best Friends." #2—Thru Jan. 13: "Murder by Phone." Beg. Jan. 14: "Spring Fever." #3—"The Dark Crystal." #4—Thru Jan. 13: "The Toy." Beg. Jan. 14: "The Last American Virgin." #5—Thru Jan. 13: "Airplane II: The Sequel." Beg. Jan. 14: "They Call Me Bruce." #6—"Tootsie." #7—"48 Hrs."

542. **MERRICK—GABLES—** 546-0734. Thru Jan. 13: "E.T. the Extra-Terrestrial." Beg. Jan. 14: "My Favorite Year."

543. **MERRICK—MALL—** 623-4424. Program unavailable.

545. **NEW HYDE PARK—HERRICKS—** 747-0555. "My Favorite Year."

546. **NEW HYDE PARK—RKO ALAN—** 354-4338. Thru Jan. 13: "Trail of the Pink Panther." Beg. Jan. 14: "The Last American Virgin."

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547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Jan. 13: "E.T. the Extra-Terrestrial." #2—Thru Jan. 13: "An Officer and a Gentleman."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru Jan. 13: "My Favorite Year." Beg. Jan. 14: "First Blood."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Jan. 13: "E.T. the Extra-Terrestrial." Beg. Jan. 14: "First Blood." #2—"An Officer and a Gentleman."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1 & #2—"Tootsie."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. Thru Jan. 11: "Tex." Beg. Jan. 12: "Victor/Victoria."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—"48 Hrs." #2—Thru Jan. 13: "Madman." Beg. Jan. 14: "Spring Fever."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—Thru Jan. 13: "My Favorite Year." Beg. Jan. 14: "Spring Fever." #2—Thru Jan. 13: "The Dark Crystal." Beg. Jan. 14: "They Call Me Bruce." #3—"An Officer and a Gentleman."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Jan. 13: "E.T. the Extra-Terrestrial."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "Best Friends."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—Thru Jan. 13: "Kiss Me Goodbye." Beg. Jan. 14: "Spring Fever." #2—"The Verdict."

559. ROSLYN—ROSLYN— 621-8488. #1—"Tootsie." #2—"The Toy."

561. SYOSSET—SYOSSET— 921-5810. Thru Jan. 13: "Still of the Night." Beg. Jan. 14: "They Call Me Bruce."

562. SYOSSET—UA CINEMA 150— 364-0700. Thru Jan. 13: "Peter Pan." Beg. Jan. 14: "The Last American Virgin."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. Thru Jan. 13: "Madman." Beg. Jan. 14: "The Last American Virgin."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"48 Hrs." #2—"Airplane II: The Sequel." #3—"The Dark Crystal." #4—"Peter Pan." #5—"Best Friends." #6—"The Verdict." #7—"Tootsie." #8—"Murder by Phone." #9—"The Toy." #10—"Kiss Me Goodbye." #11—"E.T. the Extra-Terrestrial."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—"My Favorite Year." #2—Thru Jan. 13: "Peter Pan." Beg. Jan. 14: "First Blood."

571. WANTAGH—RKO— 781-6969. "Madman."

573. WESTBURY—DRIVE-IN— 334-3400. #1—"48 Hrs." #2—Thru Jan. 13: "Madman." Beg. Jan. 14: "The Last American Virgin." #3—"Tootsie."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru Jan. 13: "An Officer and a Gentleman." #2—Thru Jan. 13: "E.T. the Extra-Terrestrial."

Suffolk County

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600. AMITYVILLE—RKO— 264-7789. #1—Thru Jan. 13: "Madman." Beg. Jan. 14: "The Last American Virgin." #2—Thru Jan. 13: "The Toy." Beg. Jan. 14: "They Call Me Bruce."

601. BABYLON—BABYLON— 669-3399. "Madman."

602. BABYLON—RKO— 669-0700. #1—"Tootsie." #2—"The Verdict."

603. BABYLON—SOUTH BAY— 587-7676. #1—"48 Hrs." #2—Thru Jan. 13: "Airplane II: The Sequel." Beg. Jan. 14: "The Last American Virgin." #3—"The Dark Crystal."

604. BAY SHORE—CINEMA— 665-1722. Thru Jan. 13: "Murder by Phone." Beg. Jan. 14: "The Last American Virgin."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Best Friends." #2—"The Toy."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Jan. 13: "E.T. the Extra-Terrestrial." Beg. Jan. 14: "Creepshow."

612. CENTER MORICHES—CENTER— 878-2100. Thru Jan. 13: "Peter Pan."

613. CENTEREACH—CENTEREACH— 588-0088. "Peter Pan."

616. COMMACK—MAYFAIR— 543-0707. "The Toy."

617. COMMACK—RKO— 499-4545. #1—"Tootsie." #2—"The Verdict."

619. CORAM—CORAM— 698-7200. Thru Jan. 13: "E.T. the Extra-Terrestrial."

621. CORAM—PINE— 698-6442. #1—"Madman." #2—Thru Jan. 13: "Peter Pan." Beg. Jan. 14: "The Last American Virgin."

622. DEER PARK—DEER PARK— 667-2440. "Tootsie."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—"Tootsie." #2—"48 Hrs." #3—Thru Jan. 13: "The Dark Crystal." Beg. Jan. 14: "The Last American Virgin." #4—Tent.: "Best Friends." #5—Thru Jan. 13: "Madman." Beg. Jan. 14 (tent.): "They Call Me Bruce."

626. EAST NORTHPORT—LARKFIELD— 261-0043. "Madman."

627. EAST SETAUKET—RKO FOX— 473-2400. "The Verdict."

628. ELWOOD—ELWOOD— 499-7800. #1—"Best Friends." #2—"48 Hrs."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—"The Dark Crystal." #2—Thru Jan. 13: "Murder by Phone." Beg. Jan. 14: "They Call Me Bruce."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. Thru Jan. 13: "Kiss Me Goodbye."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—"Tootsie." #2—Thru Jan. 13: "The Verdict." Beg. Jan. 14: "Spring Fever." #3—"The Toy." #4—Thru Jan. 13: "Kiss Me Goodbye." Beg. Jan. 14: "The Last American Virgin."

633. HUNTINGTON—RKO WHITMAN— 423-1300. "Best Friends."

634. HUNTINGTON—RKO YORK— 421-3911. Thru Jan. 13: "The Dark Crystal." Beg. Jan. 14: "They Call Me Bruce."

635. ISLIP—ISLIP— 581-5200. #1—Thru Jan. 13: "The Dark Crystal." Beg. Jan. 14: "First Blood." #2—"Tootsie." #3—Thru Jan. 13: "E.T. the Extra-Terrestrial." Beg. Jan. 14: "Creepshow."

636. KINGS PARK—KINGS PARK— 269-4422. Thru Jan. 13: "My Favorite Year."

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. "Murder by Phone."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Thru Jan. 13: "E.T. the Extra-Terrestrial."

639. LINDENHURST—LINDENHURST— 888-5400. Thru Jan. 13: "E.T. the Extra-Terrestrial." Beg. Jan. 14: "Creepshow."

640. MATTITUCK—MATTITUCK— 298-4405. #1—Thru Jan. 13: "The Toy." #2—Thru Jan. 13: "Airplane II: The Sequel." #3—Thru Jan. 13: "Six Weeks."

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. "Best Friends." **OUTDOOR**—Thru Jan. 13: "Madman." Beg. Jan. 14: "The Last American Virgin."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—Thru Jan. 13: "Peter Pan." Beg. Jan. 14: "First Blood." #2—Thru Jan. 13: "Kiss Me Goodbye." Beg. Jan. 14: "The Last American Virgin."

644. NORTHPORT—NORTHPORT— 261-8600. Thru Jan. 13: "E.T. the Extra-Terrestrial." Beg. Jan. 14: "Creepshow."

645. OAKDALE—OAKDALE— 589-8118. Thru Jan. 13: "Peter Pan." Beg. Jan. 14: "Creepshow."

648. PATCHOGUE—PATCHOGUE— 475-0601. "48 Hrs."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—"Tootsie." #2—"Madman."

650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. "The Verdict." **OUTDOOR**—Thru Jan. 13: "The Dark Crystal." Beg. Jan. 14: "Spring Fever."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—"Best Friends." #2—Thru Jan. 13: "Airplane II: The Sequel." Beg. Jan. 14: "The Last American Virgin."

653. PORT JEFFERSON—MINI EAST— 928-6555. Thru Jan. 13: "The Dark Crystal." **CINEMA WEST**—Thru Jan. 13: "Kiss Me Goodbye."

654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru Jan. 11: "Tex." Beg. Jan. 12: "Victor/Victoria."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Jan. 13: "E.T. the Extra-Terrestrial." Beg. Jan. 14: "First Blood."

657. SAG HARBOR—SAG HARBOR— 725-0010. Jan. 14-16: "Blow-Up."

658. SAYVILLE—SAYVILLE— 589-0232. #1—Thru Jan. 13: "The Toy." #2—Thru Jan. 13: "E.T. the Extra-Terrestrial." Beg. Jan. 14: "First Blood." #3—Thru Jan. 13: "An Officer and a Gentleman." Beg. Jan. 14: "Creepshow."

662. SMITHTOWN—SMITHTOWN— 265-1551. "The Dark Crystal."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—"The Verdict." #2—Thru Jan. 13: "The Toy."

664. STONY BROOK—LOEWS— 751-2300. #1—"48 Hrs." #2—"Tootsie." #3—"The Toy."

666. WEST ISLIP—TWIN— 669-2626. #1—Thru Jan. 13: "E.T. the Extra-Terrestrial." Beg. Jan. 14: "My Favorite Year." #2—Thru Jan. 13: "An Officer and a Gentleman." Beg. Jan. 14: "First Blood."

667. WESTHAMPTON—HAMPTON ARTS— 288-2600. Thru Jan. 13: "Airplane II: The Sequel."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. Thru Jan. 13: "Murder by Phone." Beg. Jan. 14 (tent.): "Best Friends."

New York State

(Area Code 914)
Westchester County

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700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. Tent.: "The Verdict."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "48 Hrs."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—"The Dark Crystal." #2—"Madman." #3—Thru Jan. 13: "Kiss Me Goodbye." Beg. Jan. 14: "The Last American Virgin."

703. CROSS RIVER—CROSS RIVER— 763-8811. Thru Jan. 13: "My Favorite Year." Beg. Jan. 14 (tent.): "First Blood."

704. DOBBS FERRY—PICKWICK— 693-7727. Program unavailable.

705. GREENBURGH—CINEMA 100— 946-4680. #1—Thru Jan. 13: "Madman." #2—"The Dark Crystal."

706. HARRISON—CINEMA HARRISON— 835-2668. Thru Jan. 13: "My Favorite Year." Beg. Jan. 14: "First Blood."

707. HARTSDALE—CINEMA— 428-2200. #1—"48 Hrs." #2—"Best Friends." #3—"Tootsie." #4—Program unavailable.

708. LARCHMONT—PLAYHOUSE— 834-3001. "Madman."

709. MAMARONECK—PLAYHOUSE— 698-2200. #1—"The Dark Crystal." #2—Thru Jan. 13: "Peter Pan." Beg. Jan. 14: "They Call Me Bruce." #3—"Best Friends." #4—"Murder by Phone."

710. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—Thru Jan. 13: "Best Friends." Beg. Jan. 14: "They Call Me Bruce." #2—"Tootsie."

711. MOUNT VERNON—PARKWAY— 664-3311. "An Officer and a Gentleman."

712. NEW ROCHELLE—LOEWS— 632-1700. #1—"The Toy." #2—"Tootsie."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—"Airplane II: The Sequel." #2—Thru Jan. 13: "The Verdict." Beg. Jan. 14: "They Call Me Bruce." #3—Thru Jan. 13: "Best Friends." Beg. Jan. 14: "The Last American Virgin." #4—Thru Jan. 13: "Peter Pan." Beg. Jan. 14: "Spring Fever." #5—"Kiss Me Goodbye."

715. NEW ROCHELLE—TOWN— 632-4000. "The Dark Crystal."

716. OSSINING—ARCADIAN— 941-5200. #1—"48 Hrs." #2—"Tootsie."

717. PEEKSKILL—BEACH— 737-6262. #1—"Madman." #2—Thru Jan. 13: "Kiss Me Goodbye." Beg. Jan. 14: "They Call Me Bruce." #3—"The Dark Crystal." #4—"Tootsie."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"48 Hrs." #2—"Best Friends." #3—"The Toy." #4—"The Verdict."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru Jan. 13: "E.T. the Extra-Terrestrial."

721. PLEASANTVILLE—ROME— 769-0720. "The Dark Crystal."

722. RYE—RYE RIDGE— 939-8177. #1 & #2—"48 Hrs."

723. SCARSDALE—FINE ARTS— 723-6699. Thru Jan. 13: "Fitzcarraldo." Beg. Jan. 14: "Veronika Voss."

724. SCARSDALE—PLAZA— 725-0078. Thru Jan. 13: "My Favorite Year." Beg. Jan. 14: "First Blood."

726. WHITE PLAINS—COLONY— 948-8828. Thru Jan. 13: "E.T. the Extra-Terrestrial."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—"The Toy." #2—"Kiss Me Goodbye."

728. WHITE PLAINS—UA CINEMA— 946-2820. "The Verdict."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—"The Verdict." #2—"Still of the Night."

731. **YONKERS—KENT—** 237-3440. Thru Jan. 13 (tent.): "The Toy"; "Hanky Panky." Beg. Jan. 14: "The Last American Virgin."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Tootsie." #2—"48 Hrs." #3—"Peter Pan." #4—"Best Friends."

733. **YONKERS—PARK HILL—** 969-4477. Program unavailable.

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"E.T. the Extra-Terrestrial." #2—Thru Jan. 13: "Peter Pan." Beg. Jan. 14: "The Last American Virgin."

Rockland County

743. **NANUET—MALL—** 623-6336. Program unavailable.

744. **NANUET—ROUTE 59—** 623-3355. "The Dark Crystal."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Madman." #2—"The Toy." #3—"E.T. the Extra-Terrestrial." #4—"Still of the Night." #5—"Tootsie."

746. **NEW CITY—TOWN—** 634-5100. #1—"48 Hrs." #2—Thru Jan. 13: "Airplane II: The Sequel."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"Best Friends." #2—"Madman."

748. **NYACK—CINEMA EAST—** 358-6631. "The Verdict."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Kiss Me Goodbye."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "48 Hrs."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "Six Weeks."

755. **STONY POINT—9 W CINEMA—** 942-0303. "E.T. the Extra-Terrestrial."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Peter Pan."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Tootsie."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"The Dark Crystal." #2—"Peter Pan."

774. **DANBURY—CINE—** 743-2200. #1—"Tootsie." #2—"Best Friends." #3—Thru Jan. 13: "Airplane II: The Sequel."

775. **DANBURY—CINEMA—** 748-2923. #1—"48 Hrs." #2—"The Verdict."

777. **DANBURY—PALACE—** 748-7496. #1—"The Toy." #2—Thru Jan. 13: "Murder by Phone." #3—Thru Jan. 13: "Kiss Me Goodbye."

778. **DARIEN—PLAYHOUSE—** 655-0100. "Tootsie."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"The Toy." #2—"Peter Pan."

780. **FAIRFIELD—COUNTY—** 334-1411. "The Dark Crystal."

781. **GREENWICH—CINEMA—** 869-6030. "The Dark Crystal."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Tootsie." #2—"Still of the Night." #3—Thru Jan. 13: "Trail of the Pink Panther."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "The Verdict."

784. **NORWALK—CINEMA—** 838-4504. #1—"Madman." #2—"48 Hrs."

785. **NORWALK—NORWALK—** 866-3010. "The Toy."

787. **RIDGEFIELD—CINEMA—** 438-3338. Program unavailable.

788. **SOUTH NORWALK—SONO—** 866-9202. Thru Jan. 11: "Chan Is Missing." Jan. 12-14: "Nosferatu, the Vampire (1979)"; "Quest for Fire." Beg. Jan. 15: "La Vie Continue."

789. **SPRINGDALE—STATE—** 325-0250. Thru Jan. 13: "E.T. the Extra-Terrestrial." Beg. Jan. 14: "My Favorite Year."

790. **STAMFORD—AVON—** 324-9205. #1—"48 Hrs." #2—"The Toy."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Kiss Me Goodbye." #2—"Best Friends." #3—"Airplane II: The Sequel."

792. **STAMFORD—RIDGEWAY—** 323-5000. "The Verdict."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Tootsie." #2—"Still of the Night." #3—"Best Friends."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Best Friends." #2—"Still of the Night." #3—227-9619. "Tootsie." #4—226-6666. "The Verdict."

796. **WESTPORT—POST—** 227-0500. "Airplane II: The Sequel."

798. **WILTON—CINEMA—** 762-5678. "The Dark Crystal."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"Tootsie." #2—"48 Hrs." #3—Thru Jan. 13: "E.T. the Extra-Terrestrial."

801. **HARRISON—WARNER—** 482-8550. #1—"Madman." #2—Thru Jan. 13: "The Toy." Beg. Jan. 14: "First Blood."

802. **HOBOKEN—CINEMA—** 653-2202. Program unavailable.

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"Best Friends." #2—"The Verdict."

804. **JERSEY CITY—LOEWS—** 653-4600. #1—"48 Hrs." #2—"Tootsie." #3—"The Toy."

805. **JERSEY CITY—STATE—** 653-5200. #1—"Madman." #2—Thru Jan. 13: "Murder by Phone." Beg. Jan. 14: "Spring Fever." #3—Thru Jan. 13: "The Dark Crystal." Beg. Jan. 14: "The Last American Virgin."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Peter Pan." #2—"The Verdict." #3—"The Toy." #4—"Madman."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"48 Hrs." #2—"Tootsie." #3—"Kiss Me Goodbye." #4—"Best Friends." #5—"E.T. the Extra-Terrestrial." #6—"The Dark Crystal."

808. **UNION CITY—CINEMA—** 865-5600. #1—Thru Jan. 13: "E.T. the Extra-Terrestrial." Beg. Jan. 14: "First Blood." #2—Thru Jan. 13: "Midnight." Beg. Jan. 14: "Creepshow."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Jan. 13: "My Favorite Year." Beg. Jan. 14: "First Blood."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. "The Toy."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"48 Hrs." #2—Thru Jan. 13: "Murder by Phone." Beg. Jan. 14: "Spring Fever."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. Thru Jan. 13: "The Dark Crystal." Beg. Jan. 14 (tent.): "The Last American Virgin."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Jan. 13: "Kiss Me Goodbye." Beg. Jan. 14: "They Call Me Bruce."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru Jan. 13: "E.T. the Extra-Terrestrial." Beg. Jan. 14: "My Favorite Year."

819. **MILLBURN—RKO—** 376-0800. #1—Thru Jan. 13: "Kiss Me Goodbye." Beg. Jan. 14: "They Call Me Bruce." #2—Thru Jan. 13: "The Dark Crystal." Beg. Jan. 14: "The Last American Virgin."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"E.T. the Extra-Terrestrial." #2—"Peter Pan." #3—Thru Jan. 13: "Still of the Night."

825. **NUTLEY—FRANKLIN—** 667-1777. Program unavailable.

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "Best Friends."

828. **VERONA—VERONA—** 239-0880. "Madman."

829. **WEST CALDWELL—CINEMA WEST—** 575-9085. Thru Jan. 13: "The Dark Crystal." Beg. Jan. 14: "Creepshow."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Tootsie." #2—"48 Hrs." #3—"The Verdict."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Jan. 13: "E.T. the Extra-Terrestrial."

841. **CRANFORD—RKO—** 276-9120. #1—"Peter Pan." #2—Thru Jan. 13: "Kiss Me Goodbye." Beg. Jan. 14: "Spring Fever."

842. **ELIZABETH—ELMORA—** 352-3483. "An Officer and a Gentleman."

846. **LINDEN—TWIN—** 925-9787. #1—Thru Jan. 13: "The Dark Crystal." #2—"Madman."

848. **ROSELLE PARK—PARK—** 245-0358. Thru Jan. 13: "E.T. the Extra-Terrestrial." Beg. Jan. 14: "Creepshow"; "Neighbors."

849. **SUMMIT—STRAND—** 273-3900. Thru Jan. 13: "Peter Pan."

851. **UNION—FIVE POINTS—** 964-3466. "Best Friends."

852. **UNION—LOST PICTURE SHOW—** 964-4497. Thru Jan. 13: "Caligula."

854. **UNION—RKO UNION—** 686-4373. #1—"Tootsie." #2—"48 Hrs."

857. **WESTFIELD—RIALTO—** 232-1288. #1—Tent.: "Madman." #2—Thru Jan. 13: "The Dark Crystal." Beg. Jan. 14: "They Call Me Bruce." #3—Thru Jan. 13: "E.T. the Extra-Terrestrial." Beg. Jan. 14: "The Last American Virgin."

858. **WESTFIELD—TWIN—** 654-4720. #1—Thru Jan. 13: "My Favorite Year." #2—"An Officer and a Gentleman."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Jan. 13: "E.T. the Extra-Terrestrial." Beg. Jan. 14: "Creepshow."

861. **CLOSTER—CLOSTER—** 768-8800. Thru Jan. 13: "Kiss Me Goodbye." Beg. Jan. 14: "The Last American Virgin."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"48 Hrs." #2—"Tootsie." #3—"The Toy." #4—"The Dark Crystal."

863. **EMERSON—TOWN—** 261-1000. "Tootsie."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Madman." #2—"The Dark Crystal."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"Peter Pan." #2—"The Verdict."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Best Friends." #2—Thru Jan. 13: "Murder by Phone." Beg. Jan. 14: "The Last American Virgin."

868. **FORT LEE—SHARON—** 224-0202. Thru Jan. 13: "Kiss Me Goodbye."

871. **HACKENSACK—RKO ORITANI—** 343-8844. #1—Thru Jan. 13: "Madman." Beg. Jan. 14: "Spring Fever." #2—"The Dark Crystal." #3—Thru Jan. 13: "Peter Pan." Beg. Jan. 14: "They Call Me Bruce."

873. **OAKLAND—TWIN—** 337-4478. #1—"Tootsie." #2—"The Toy."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru Jan. 13: "E.T. the Extra-Terrestrial." #2—Thru Jan. 13: "An Officer and a Gentleman."

875. **PARAMUS—BERGEN MALL—** 845-4449. "The Dark Crystal."

876. **PARAMUS—CINEMA 35—** 845-5070. Thru Jan. 13: "Six Weeks."

877. **PARAMUS—DRIVE-IN—** 368-1440. Jan. 14-16: "Madman"; "Blood Beach."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Tootsie." #2—"48 Hrs." #3—"The Verdict." #4—Thru Jan. 13: "Tootsie." Beg. Jan. 14: "The Last American Virgin." #5—"Airplane II: The Sequel." #6—"Kiss Me Goodbye." #7—"The Toy."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—"Murder by Phone." #2—"Best Friends."

880. **RAMSEY—INTERSTATE—** 327-0153. Program unavailable.

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Jan. 13: "My Favorite Year." Beg. Jan. 14: "First Blood."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"Tootsie." #2—"48 Hrs."

884. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru Jan. 13: "E.T. the Extra-Terrestrial." #2—Thru Jan. 13: "An Officer and a Gentleman."

885. **TEANECK—CEDAR LANE—** 836-3430. "E.T. the Extra-Terrestrial."

886. **TENAFLY—BERGEN—** 567-0004. Thru Jan. 13: "Diva."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. Thru Jan. 13: "The Dark Crystal."

889. **WESTWOOD—PASCACK—** 664-3200. "Best Friends."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AIRPLANE II: THE SEQUEL—(1hr. 25m., '82) The first commercial flight of the lunar shuttle is beset with outrageous problems. With Robert Hays, Julie Hagerty, Sonny Bono, Aldo Ray and Peter Graves. Dir. Ken Finkleman. PG. **24, 33, 80, 529, 531, 541, 567, 603, 640, 651, 667, 714, 746, 774, 791, 796, 878**

BEST FRIENDS—(1hr. 56m., '82) A clear failure. Burt Reynolds and Goldie Hawn play a pair of cranky, infantile screenwriters (he loutishly, she with charm) who decide, after living together for years, to get married. On the honeymoon, everything goes wrong. The couple visits Goldie's parents (Barnard Hughes and the great Jessica Tandy), who turn out to be struggling rather tragically, even sordidly, against old age; Burt's parents are a bit odd, too. The screenwriting team of Barry Levinson and Valerie Curtin have tried to work into the framework of a light comedy some good, strong, depressing observations about selfishness, aging, and the differences between generations, and nothing seems to fit. Maybe a great director could have pulled the disparate intentions together, but Norman Jewison's work here is just too crass. A jangly, unsatisfying film that leaves one in a terrible mood. PG. **22, 32, 48, 83, 92, 109, 111, 201, 206, 211, 225, 307, 401, 402, 412, 420, 439, 512, 519, 536, 541, 557, 567, 606, 625, 628, 633, 642, 651, 668, 707, 709, 710, 714, 719, 732, 747, 774, 791, 793, 795, 803, 807, 827, 851, 867, 879, 889**

COUP DE TORCHON—(2hrs. 8m., '82) In French, Eng. subtitles. Bertrand Tavernier's ambitious black comedy set in pre-war French West Africa is fascinating but difficult to like. As the hero, the fat, slothful police officer Lucien Cordier (Philippe Noiret) at first seems a clown, but he's a sly, intelligent, vicious man, who suddenly starts killing his enemies or tricking them into doing each other in. He achieves what the French would call a moment of lucidity: He realizes that nothing on earth can stop him or bring him to account. Clearly, Tavernier and his screenwriter, Jean Aurenche (transposing an American novel—Jim Thompson's *Pop. 1280*—to the African locale) are trying for an existential fable about the terrifying nature of freedom. Apart from these attempted profundities, the movie offers a bitterly funny portrait of the underside of colonial rule: These French colonials are like warring neighbors in Marseilles. To call them imperialists would be to give them more grandeur than they actually have. With Isabelle Huppert as Noiret's sluttish mistress; Stéphane Audran as his shrewish wife. The scandalously anti-picturesque art direction is by the legendary Alexandre Trauner. **56**

CREEPSHOW—(2hrs. 2m., '82) Omnibus horror film, with five separate stories written by Stephen King and directed by George Romero. The tone is consciously comic-book schlocky; you're supposed to revel in the stupid stories and admit that you're a slob. That may work for you—if you can find some way of sitting through the movie. With King, Adrienne Barbeau, Hal Holbrook, Fritz Weaver, E.G. Marshall and Viveca Lindfors. R. **32, 513, 609, 635, 639, 644, 645, 658, 808, 829, 848, 860**

DARK CRYSTAL, THE—(1hr. 37m., '82) In a fantasy world inhabited by supernatural creatures, an elf-like boy sets out on an adventurous journey to fulfill the miracle of an ancient prophecy. With characters performed by Jim Henson, Frank Oz, Kathryn Mullen, Dave Goelz and Brian Muehl. Dir. Henson and Oz. PG. **31, 58, 82, 100, 109, 201, 204, 210, 212, 221, 237, 306, 401, 403, 413, 418, 422, 428, 439, 526, 533, 541, 554, 567, 603, 625, 629, 634, 635, 650, 653, 662, 702, 705, 709, 715, 717, 721, 744, 773, 780, 781, 798, 805, 807, 813, 819, 829, 846, 857, 862, 864, 871, 875, 888**

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. **57**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **55, 886**

★ **E.T. THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. **11, 20, 36, 46, 97, 99, 213, 302, 406, 416, 433, 436, 447, 450, 530, 535, 542, 547, 549, 555, 567, 574, 609, 619, 635, 638, 639, 644, 655, 658, 666, 720, 726, 735, 745, 755, 789, 800, 807, 808, 818, 822, 840, 848, 857, 860, 874, 884, 885**

EATING RAOUL—(1hr. 27m., '82) Writer-director Paul Bartel has domesticated the forbidden and tamed the untamable—he's made a pleasant, rather mild little comedy about murder, perversion and cannibalism. Bartel plays Paul Bland, and the talented Mary Woronov plays Paul's wife Mary. Short of cash, the Blands lure L.A.'s wealthy swingers and perverts into their apartment with the promise of exotic pleasures and then bump them off with the swing of a frying pan. *Eating Raoul* is a spoof of the American ideal of capitalistic entrepreneurship and an outlandish native version of such ironically genteel English murder comedies as *Kind Hearts and Coronets.* The wild card in the movie is fleshy, handsome Robert Beltran, who plays Raoul, the all-purpose Chicano hustler who joins the Blands in their scheme. He makes a play for Mary, but when he's shunted aside, your responses go cold. Who cares about the placidly celibate Blands? At least Raoul has some juice in him. The movie seems to be saying that sexual desire makes you so disgusting that you might as well be murdered. R. **14, 73, 93**

FIRST BLOOD—(1hr. 34m., '82) A Green Beret specialist (Sylvester Stallone), who has been kidnapped and tortured by the Vietcong, wanders into a misty, mountain town in the American Northwest years later and is immediately taken for a hippie drifter by the local sheriff (Brian Dennehy). Too proud to tell anyone of his past, he flies into a rage, swatting cops out of the way like an orangutan. And so a war begins. Stallone, who, in any case, can barely deliver a line, plays this silent character with his smoldering, heavy-lidded stare. He moves well, holding your interest with his physical exploits. Like so many American movies, *First Blood* is both exciting and stupid. Dir. Ted Kotcheff. R. **32, 99, 228, 433, 438, 451, 513, 532, 548, 549, 570, 635, 643, 655, 658, 666, 703, 706, 724, 801, 808, 809, 882**

FITZCARRALDO—(2hrs. 37m., '82) In German, Eng. subtitles. Alas! The books, documentaries, lawsuits, and illnesses generated by Werner Herzog's project are a lot more interesting than the movie itself. Herzog's hero, Fitzcarraldo, a cracked colonial entrepreneur, has a mad dream: He wants to build an opera house at Iquitos, a shabby city on the Amazon in Peru, and bring his hero, Enrico Caruso, to sing there. His blond hair standing straight up, his huge choppers fixed in a proud sneer, Klaus Kinski, as Fitzcarraldo, is overbearing and ludicrous and completely distant, more a crank than a heroic madman. Hoping to finance his scheme through a quick killing in the rubber trade, Herzog takes a steamship up one of the tributaries of the Amazon. At the climax, Fitzcarraldo has an Indian tribe haul the huge steamer over a mountain in order to relaunch it in another river. Herzog photographs the ship lying on the mountain from about eight different angles, and yet, despite all his coaxing, the image doesn't yield up much besides its irreducible oddity. It's so monstrous, so static, that it becomes a joke—Herzog's monument to his own foolish will. With Claudia Cardinale. PG. **14, 16, 62, 86, 97, 504, 723**

★ **48 HRS.**—(1hr. 37m., '82) The perfect Saturday night movie. Violent, profane, and funny, this San Francisco-set police thriller has been furnished with up-to-the-minute tough talk that pops out of the characters' mouths like a comic's patter. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shoot-outs are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. **21, 35, 38, 60, 100, 104, 105, 111, 205, 223, 231, 237, 303, 408, 411, 423, 426, 450, 519, 529, 531, 541, 552, 567, 573, 603, 625, 628, 648, 664, 701, 707, 716, 719, 722, 732, 746, 752, 775, 784, 790, 800, 804, 807, 811, 830, 854, 862, 878, 883**

FRANCES—(2hrs. 19m., '82) As the tragic Hollywood and Broadway actress Frances Farmer, Jessica Lange has an unsettling harsh candor, a desperate perversity. Insulting studio bosses, journalists, and psychiatrists with a lewd smile on her face, she makes Frances borderline crazy but also noble, always in there fighting and always losing. Unfortunately, the filmmakers are so fixated on Frances's self-annihilating courage that they fail to bring out any other side to her character. We never really understand why she wants to act, and we have to take her abilities on faith, since we never see her acting. The movie is monotonous and depressing, not because the heroine is a loser but because she never enjoys a moment of fulfillment. The final snake-pit sequences in which Frances is raped and lobotomized are virtually unwatchable. When she comes out of the bin, eerily becalmed, we don't know what we've lost. With Sam Shepard, Kim Stanley, and as an amorous, hypocritical Clifford Odets, Jeffrey DeMunn. Written by Eric Bergren, Christopher DeVore and Nicholas Kazan. Dir. Graeme Clifford. R. **71**

★ **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the British, the growing Muslim-Hindu rivalry. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. 45

GIRL WITH THE RED HAIR, THE—(1hr. 56m., '83) In Dutch, Eng. subtitles. Based on the true story of a young woman, a university student, who joined the Dutch Resistance to the Nazi occupation during World War II. With Renée Soutendijk. Dir. Ben Verbong. PG. 86

HONKYTONK MAN—(2hrs. 2m., '82) A small-time country songwriter tries to make it as a Nashville star. With Clint Eastwood, Kyle Eastwood, John McIntire, Alexa Kenin and Verna Bloom. Dir. Clint Eastwood. PG. 32

KISS ME GOODBYE—(1hr. 42m., '82) The romantic comedy of a New York widow, a week away from remarrying, who is visited by the ghost of her late husband. With Sally Field, James Caan, Jeff Bridges and Mildred Natwick. Dir. Robert Mulligan. PG. 23, **30, 60, 105, 202, 206, 210, 233, 304, 413, 420, 422, 512, 518, 528, 537, 558, 567, 631, 632, 643, 653, 702, 714, 717, 727, 751, 777, 791, 807, 817, 819, 841, 861, 868, 878**

★**LE BEAU MARIAGE**—(1hr. 37m., '82) In French, Eng. subtitles. Sabine (Béatrice Romand), an art student living in Le Mans and studying in Paris, walks out on her married lover, a famous painter, and announces that she is going to get married. She doesn't know *whom* she's going to marry, only that she's had it as a single woman. When she meets Edmond (André Dussollier), a Paris lawyer, at a party, she decides he's the one, and she lays siege to him. Sabine is exasperatingly self-approving, and our attitudes toward her keep changing. The writer-director Eric Rohmer must mean us to find her slightly mad in her single-minded willfulness yet ultimately brave and even noble. She risks everything, and, at times, her humiliation is great. As always, Rohmer's method is analytic and gently ironic. His movies are all talk, and when you're watching them they *seem* slightly underdone. Afterwards you realize he's given you some of the most satisfying portraits of men and women flirting and falling in or out of love that you've ever seen. PG. 88

LEAP INTO THE VOID—(2hrs., '82) In Italian, Eng. subtitles. A malevolent relationship between a brother and sister, both getting on in years, leads to tragedy. With Anouk Aimée, Michel Piccoli and Michele Placido. Dir. Marco Bellocchio. 47

LOLA—(1hr. 54m., '82) In German, Eng. subtitles. Rainer Werner Fassbinder's acridly entertaining gloss on *The Blue Angel* is set in Coburg, a small city in Bavaria, during the Adenauer years—the years of the economic miracle. Lola (Barbara Sukowa), a singer-prostitute, is the mistress of the corrupt building contractor Schuckert (Mario Adorf), a noisy bear of a man about 50, who takes his pleasure with the roaring enthusiasm of a German Henry VIII. Eager for respectability, Lola sets about seducing a new city commissioner, the aristocratic Von Bohm (Armin Mueller-Stahl), whose approval Schuckert needs for a new housing complex. Sukowa, a defiantly unsensual actress, stands on the club stage in her skimpy outfits, rasping out her numbers in hip German-nightclub style—gutteral, insinuating, "angry." When Von Bohm falls into Lola's clutches, the movie gets predictably anguished and mawkish, but then Schuckert shows up again and restores the jovially cynical tone. One of the most approachable of Fassbinder's movies. With Matthias Fuchs as a stock figure—a defeated idealist making dolorous poetic remarks. R. 86

★**MY FAVORITE YEAR**—(1hr. 32m., '82) As the drunken, swashbuckling movie star Alan Swann, Peter O'Toole is magisterially funny—flamboyant yet controlled, egotistical yet enchantingly attentive to his fellow actors. The time is 1954, and matinée idol Swann has agreed to do a guest shot on the hit TV show *Comedy Cavalcade*, which stars the great Stan "King" Kaiser (i.e., Sid Caesar). Swann is a lush and a scoundrel, a spendthrift of his own talent. His looks are even going. Yet the magnificence is still there, and O'Toole gives him an immense courtly charm. As young Benjy Stone, the hotshot comedy writer assigned to keep Swann sober, theater actor Mark Linn-Baker delivers his lines decisively, but he's a glib, busy fellow with frantic hands and a fretful walk. Directing for the first time, Richard Benjamin shows us how the rivalries and hysteria—the tantrums, flip-outs, accidents—were not merely the by-products of live TV but part of what made it possible. As King, Joseph Bologna has Sid Caesar's heft, his bullying force. He plays him as a paranoid young brawler, heroic in his pursuit of laughs. With Bill Macy and Jessica Harper. Written by Dennis Palumbo and Norman Steinberg. PG. **16, 38, 51, 76, 97, 203, 212, 228, 232, 308, 414, 433, 436, 442, 503, 511, 513, 516, 532, 535, 542, 545, 548, 554, 570, 636, 666, 703, 706, 724, 789, 809, 818, 858, 882**

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. **38, 97, 438, 447, 503, 513, 530, 535, 547, 549, 554, 574, 658, 666, 711, 842, 858, 874, 884**

★**SEVEN SAMURAI, THE**—(3hrs. 28m., '54) In Japanese, Eng. subtitles. Released for the first time in its original, uncut length. Akira Kurosawa's masterpiece and one of the greatest movies ever made. A band of samurai agree to defend a small village against the attacks of marauding bandits. The plot couldn't be simpler, but the range of behavior—courage, nobility, cowardice, lechery—is Tolstoyan in scale. Extraordinarily vivid and powerful. Starring Takashi Shimura and Toshiro Mifune. 88

SIBERIADE—(3hrs., '82) In Russian, Eng. subtitles. A historical epic tracing the period from before the Revolution to the early 1960s, told through the lives of two Siberian familes. With Nikita Mikhalkov and Ludmilla Gurchenko. Dir. Andre Konchalovsky. 16

SIX WEEKS—(1hr. 47m., '82) An excruciatingly high-minded story about a platonic love affair between Dudley Moore, who is running for Congress in California, and Mary Tyler Moore, a cosmetics heiress whose brilliant, beautiful young daughter, a dancer, is dying of leukemia. Ugh. Sentiment and heartbreak, all set in the richest milieu, follow from this unworkable premise. Nothing so vulgar as a human expression crosses Mary Tyler Moore's face; she's frozen by nobility. They used to say every clown wants to play Hamlet; Moore must want to play soap opera. With Katherine Healy as the young girl. Dir. Tony Bill. PG. **70, 640, 754, 876**

SMITHEREENS—(1hr. 30., '82) Reviewed in this issue. 6, 93

SOPHIE'S CHOICE—(2hrs. 37m., '82) In Alan J. Pakula's earnest adaptation of William Styron's novel, Meryl Streep is utterly glorious as Sophie Zawitowska, the heartbreaking Polish Catholic beauty who, having survived Auschwitz, has washed ashore in Brooklyn in 1947. Streep, perhaps the first actress since the young Ingrid Bergman to make desolation ravishing, is a woman restored to life, struggling bravely with English, longing to take part in everything American, yet burdened with more grief and guilt than she can easily unload. As Sophie's demon lover Nathan, an unstable, intellectual Brooklyn Jew, Kevin Kline works up contrary moods in a meaninglessly intense, completely external style, and Peter MacNicol is embarrassing in an unplayble role—Stingo the virginal novelist-in-training (Styron's winsome view of himself), who grows up as a man the summer he experiences the suffering of Sophie and Nathan. Pakula directs in a glumly lyrical style. The movie is all verbal rhetoric, spelled by flashbacks from Sophie's time in Poland and at Auschwitz—revelations that are heart-wrenching but that fail to complicate our loving view of her. The result is an undramatic, morally simple movie—a genteel view of the Holocaust. R. 61, 62

STATIONMASTER'S WIFE, THE—(1hr. 51m., '83) In German, Eng. subtitles. The re-edited version of Rainer Werner Fassbinder's three-hour 1977 television film, *Bolwieser*. Reviewed in this issue. 86

STILL OF THE NIGHT—(1hr. 31m., '82) Robert Benton's *hommage* to Hitchcock is depressingly academic—a pastiche of moods and scenes from Hitchcock thrillers with little life of its own. Roy Scheider, in a dull, dull performance, is the New York psychiatrist who falls in love with the mistress (Meryl Streep) of a murdered patient. Did she commit the murder? And will she marry the psychiatrist? He follows her around, hangs out at her office, but since they're not actually together very much the movie doesn't build the romantic suspense of Hitchcock's films with similar plots (*Suspicion*, *Vertigo*, etc.). Benton reworks a number of famous Hitchcock scenes, including the auction-house bit from *North by Northwest*, but his versions are less entertaining than the originals. The whole movie feels like an exercise—Benton could be a music student composing a fugue in the style of Bach. He'll get high grades, but of what use are grades? Inappropriately austere cinematography by Nestor Almendros. PG. **6, 37, 72, 93, 211, 423, 533, 561, 730, 745, 782, 793, 795, 822**

THAT CHAMPIONSHIP SEASON—(1hr. 48m., '82) Jason Miller's adaptation of his 1972 prizewinning play. Five men meet for the twenty-fourth year in a row on the anniversary of the year they won the state high-school basketball championship. That victory is the most important moment in their lives—the one moment of purity and glory. Can this really be true? Or has Miller contrived this situation in order to make easy points about American shallowness, American dreams and disillusions? As soon as the men clap each other on the back, we know trouble is near, for in serious American plays, joviality is the invariable prelude to heartbreak. This theatrical view of the American male as a boozing failure may be a cliché, but in a country devoted to success, the spectacle of failure will always have shock value, and, for many, the ring of poetic truth. Robert Mitchum rumbles hollowly as the coach, but Bruce Dern is moving as the dumb, corrupt, small-city mayor, and Stacy Keach gives a dignified performance as a soberly responsible man—a high-school principal—brought to an agonizing realization of his own medocrity. With Paul Sorvino and Martin Sheen. R. 72

TIME FOR REVENGE—(1hr. 52m., '83) In Spanish, Eng. subtitles. The struggle of an idealistic labor radical who hides his identity in order to obtain work. With Federico Luppi and Haydee Padilla. Dir. Adolfo Aristarain. 51

★**TIME STANDS STILL**—(1hr. 39m., '82) In Hungarian, Eng. subtitles. A volatile and funny movie, directed by the young Hungarian Péter Gothár, about the generation of Hungarian youth following the 1956 revolution. Teenage affairs, drunken parties, school troubles—the normal uproar of adolescence—gets filtered through the lens of political memory. None of these activities is quite free of political meaning. Caught between paranoid, warring adults, the kids are pulled this way and that, and they're hit at the same time by a thunderbolt from the capitalist West—Elvis, the Beatles, the whole rock revolution of the fifties and sixties. In a Communist state that introduces power into every relationship, rock becomes a source of "pure" romantic and rebellious feelings. The whole movie is fiercely poetic: Gothár and his superlative cinematographer, Lajos Koltai, use the camera as a way of giving pleasure through conscious virtuosity, just like the young Orson Welles and Gregg Toland. Working in strikingly unrealistic colors, they've produced a subdued expressionist look of haunting power. With István Znamenák, Aniko Iván and Sándor Soth. 16, 90

★**TOOTSIE**—(1hr. 56m., '82) A triumph. Dustin Hoffman plays Michael Dorsey, an intractable and largely unemployable New York actor who wins a major role on a soap opera by dressing as an actress named Dorothy Michaels. He then *becomes* Dorothy—or rather, you see Michael's personality refashioned by Dorothy's. At last his infuriating habit of setting everybody straight has an outlet: He/she tells off the male-chauvinist-pig director (Dabney Coleman); firms up the lines of the script; evades the embraces of the vain old fraud (George Gaynes) whose tongue-thrusting kisses have been the terror of actresses for years. While Dorothy is becoming best friends with the show's gorgeous, vulnerable leading lady (Jessica Lange), Michael, agonizing under his dress, is falling in love with her. The imposture grows wilder, more complex, and more heart-wrenching by the minute. This satirical farce, based on a story by Larry Gelbart and Don McGuire, written by Gelbart and Murray Schisgal (with uncredited assists from Elaine May, Barry Levinson, and everyone else but Nancy Reagan), and directed by Sydney Pollack, has more to say about sex roles and attitudes than most of our more serious films. With Teri Garr, Bill Murray, Charles Durning, and memorably, Sydney Pollack himself as Michael's agent. PG. **9, 74, 85, 92, 104, 109, 113, 114, 205, 223, 234, 236, 303, 401, 402, 410, 412, 419, 448, 500, 521, 529, 531, 541, 550, 559, 567, 573, 602, 617, 622, 625, 632, 635, 649, 664, 707, 710, 712, 716, 717, 732, 745, 758, 774, 778, 782, 793, 795, 800, 804, 807, 830, 854, 862, 863, 873, 878, 883**

TOY, THE—(1hr. 32m., '82) A ruthless Southern millionaire buys his bratty young son an unusual toy: a grown man. With Richard Pryor, Jackie Gleason, Teresa Ganzel, Wilfrid Hyde-White, Ned Beatty and Scott Schwartz. Dir. Richard Donner. PG. **24, 33, 80, 100, 114, 202, 212, 234, 236, 237, 300, 305, 408, 410, 411, 426, 437, 531, 533, 541, 559, 567, 600,**

606, 616, 632, 640, 658, 663, 664, 712, 719, 727, 731, 745, 777, 779, 785, 790, 801, 804, 806, 810, 862, 873, 878

TRAIL OF THE PINK PANTHER—(1hr. 37m., '82) The continuing misadventures of Inspector Clouseau, who, in this opus, is missing—as is the Pink Panther diamond. With David Niven, Herbert Lom, Richard Mulligan, Capucine, Harvey Korman and Peter Sellers (in extant footage). Dir. Blake Edwards. PG. **37, 58, 83, 92, 201, 420, 546, 782**

★**VERDICT, THE**—(2hrs. 8m., '82) Paul Newman soaks himself in Boston-Irish sadness, and playwright David Mamet and director Sidney Lumet come up with piercing and satisfying details of the boozing, derelict life in this story of a down-and-out Boston attorney (Newman), who redeems himself by representing two poor clients in a negligence suit against a powerful hospital. Mamet writes sharp, nasty lawyer's talk, but he has involved us in an essentially religious drama: The spirit of the law has died in the attorney, and he sues for his personal redemption. Don't let this deter you: The movie is tense, complicated in a fulfilling way, and beautifully acted. James Mason is a natty, big-time legal scoundrel, Charlotte Rampling a shady lady with a hurt mouth who becomes Newman's lover, and Jack Warden the affectionate old dog who stays in Newman's corner. Lumet directs quietly for a change, and with a new brownish, sepulchral look that makes the Boston interiors look like Budapest before the war. R. **24, 32, 54, 109, 203, 234, 306, 403, 411, 417, 422, 428, 512, 517, 523, 528, 540, 558, 567, 602, 617, 627, 632, 650, 663, 700, 714, 719, 728, 730, 748, 775, 783, 792, 795, 803, 806, 830, 866, 878**

VERONIKA VOSS—(1hr. 45m., '82) In German, Eng. subtitles. One of the final works of Rainer Werner Fassbinder, who died, at the age of 36, last spring. Veronika Voss (Rosel Zech) is a washed-up film star, a former favorite of Goebbels's, who has become, by 1955, a pathetic morphine addict dependent on the favors of a vicious lady doctor. A rather stolid sportswriter makes an ineffective attempt to save her, but this is the world of Fassbinder, where fate, doom, and depression hang over life like a black cloud. The movie is heavy-spirited and bizarre, fanciful but solemn. In a word, it's dreadful, but it's pure Fassbinder, and that may be enough for some people. Grim and repellent as it is, this sour comment on *Sunset Boulevard* has a malign fascination, and the black-and-white cinematography is dazzling. R. **86, 723**

Revivals

ACCATTONE!—(2hrs., '68) In Italian, Eng. subtitles. Pier Paolo Pasolini's first directorial effort, adapted from a novel he wrote, about a sponger and a pimp in Rome's outer slums. The film has one or two gripping scenes. With Franco Citti, Franca Pasut and Silvana Corsini. **96**

ANASTASIA—(2hrs., '56) A fascinating mystery-melodrama of royal identity. Was the half-demented girl saved from drowning in Paris in 1922 the long-believed-dead Princess Anastasia Romanoff? Elaborately produced and superbly played, with Ingrid Bergman, Yul Brynner and Helen Hayes. Dir. Anatole Litvak. **39**

AND NOW FOR SOMETHING COMPLETELY DIFFERENT—(1hr. 22m., '72) An often hilarious collection of blackout skits, animation, commentary, and asides from the marvelous Monty Python performers. Dir. John MacNaughton. **39**

BANANAS—(1hr. 22m., '71) The most wildly creative and funny of Woody Allen's earlier movies. He's the shrimp who gets involved in the Cuban revolution in order to impress his girlfriend. Preposterous gags and an overall wistfulness that was still, at that period, very attractive. With Louise Lasser. **13**

BICYCLE THIEF, THE—(1hr. 30m., '49) In Italian, Eng. subtitles. One of the epochal achievements of Italian neorealist cinema, Vittorio De Sica's film deals with a poor man and his son in postwar Milan, living off the father's bicycle, which gets stolen. The search for that missing lifesaver is moving, funny, grotesque, and finally shattering, and the performances of the expertly guided and amateur cast are almost more real than life itself. With Lamberto Maggiorani, Lianella Carell and Enzo Staiola. **4**

CHLOE IN THE AFTERNOON—(1hr. 35m., '72) In French, Eng. subtitles. The last of French director Eric Rohmer's Six Moral Tales (*My Night at Maud's, Claire's Knee,* etc.), aglow with the ambience of the Parisian workaday world, is an appealing, engrossing, and finely acted story of a cool young businessman, devoted to wife and child, who is attracted by a cool, calculating manipulator of men. With Bernard Verley, Zouzou and Françoise Verley. **96**

CRIES AND WHISPERS—(1hr. 35m., '72) In Swedish, Eng. subtitles. A great Ingmar Bergman film, but he's tried to cram so much into it that it almost seems like self-parody at times. The performances and photography are superb. With Harriet Andersson, Ingrid Thulin, Kari Sylwan and Liv Ullmann. **96**

DISCREET CHARM OF THE BOURGEOISIE, THE—(1hr. 42m., '72) A masterpiece from Buñuel's glorious old age about bourgeois swine—suave adulterers and dealers—whose repeated attempts to sit down and eat dinner are interrupted by bizarre dreams and interruptions. Subversively funny. With marvelous performances by Fernando Rey, Stephane Audran and others. **2**

ERASERHEAD—(1hr. 35m., '78) This first feature directed by David Lynch (*The Elephant Man*) is an experimental horror film about a loner who marries a creepy girl; together they produce a reptilian baby. Much of the black-and-white imagery is both repulsive and fascinating. Lynch has created his own universe—a nightmare world in which, as Jack Kroll put it, the "organic is defeated by the inorganic." It's great, if that's your idea of fun. With John Nance. **39**

FANTASIA—(2hrs., '40) An ample serving of great music masterpieces, joyously and lovingly (if misguidedly) trashed. Works of Beethoven, Tchaikovsky, Dukas, Stravinsky, Schubert and Mussorgsky, rearranged and accompanied by imaginative Walt Disney animations. **44**

42ND STREET—(1hr. 29m., '33) The basic Cinderella theater story, wherein Warner Baxter tells Ruby Keeler, "You're going out a chorus girl, but you're coming back a *star.*" The first of the Busby Berkeley classics, this one turned around the fortunes of the Hollywood musical and there isn't a moment that doesn't show why. **7**

GRADUATE, THE—(1hr. 45m., '67) Boy meets girl, brought up to sixties date (boy also meets girl's mother) and carried off absolutely dashingly. A spirited, intelligent film. With Dustin Hoffman and Katharine Ross. Dir. Mike Nichols. **96**

GRAND ILLUSION—(1hr. 52m., '37) In French, Eng. subtitles. Probably the best treatment of the dying of chivalry in warfare and the passing of aristocracy from the modern world ever made. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. Dir. Jean Renoir. **10**

HAIL THE CONQUERING HERO—(1hr. 41m., '44) Marvelous satirical comedy by that great American original, Preston Sturges, of a returning G.I. whose buddies pass him off as a war hero to make his mother happy. The hoax gets out of control, and reaches the point where the townspeople elect nervous, protesting Eddie Bracken mayor. Sturges's wonderful eye for the surrealism of the everyday is given free play here. **89**

LA BÊTE HUMAINE—(1hr. 19m., '40) In French, Eng. subtitles. Jean Renoir's adaptation of the Zola novel is one of his—or anybody's—earthiest and most sensitive films. With the great Jean Gabin as the engine driver tainted with the insanity of the Rougon-Macquarts, and the wonderfully slutty Simone Simon as the married woman who unwisely uses him to make her escape. **10**

L'AGE D'OR—(1hr., '30) Luis Buñuel's surrealist masterpiece about lust frustrated by social habit and timidity. A work of unparalleled insolence, *L'Age d'Or* caused riots at its premier in Paris and was banned by the chief of police. It's a savage, frequently obscene attack on the bourgeoisie, the church, society—all the forces that frustrate the expression of individual will. Starring Gaston Modot and Lya Lys. Salvador Dali contributed to the script. **2**

LAST WALTZ, THE—(1hr. 55m., '78) The 1976 farewell concert of the Band, stunningly filmed and effectively recorded, counterpointed offstage by the Band's reminiscences about the excitement and tedium of life on the road. Electricity-charged performances by the group and a formidable array of guest stars, including Bob Dylan, Joni Mitchell, Neil Diamond, Muddy Waters, Eric Clapton and Ringo Starr. Dir. Martin Scorsese. **7**

LIGHT AHEAD, THE—(1hr. 34m., '39) In Yiddish, Eng. subtitles. The love story of a blind girl and a lame boy in a little village of czarist Russia, based on a classic fable by Mendela Mocher S'forim. With David Opatoshu, Isidore Cashier and Helen Beverly. Dir. Edgar G. Ulmer. **90**

LITTLE FOXES, THE—(1hr. 56m., '41) Bette Davis as villainous Regina, the role that gave Tallullah Bankhead her greatest Broadway triumph. A faithful rendering of the Lillian Hellman play—probably her best work. With Herbert Marshall and Teresa Wright. Impeccable deep-focus photography by Gregg Toland. Dir. William Wyler. **95**

LITTLE NIGHT MUSIC, A—(2hrs. 4m., '78) An awkward, stage-bound adaptation of Stephen Sondheim's musical. The beautiful people of 1905 Vienna pursue their passions and peccadilloes. There are scattered pleasures, but the total effect is that of elaborately costumed, chirping characters stranded on a merry-go-round that refuses to stop. With Elizabeth Taylor, Len Cariou, Lesley-Anne Down, Diana Rigg and Hermione Gingold. Dir. Harold Prince. **95**

NOTORIOUS—(1hr. 41m., '46) Cary Grant, a cynical government agent, recruits Ingrid Bergman to do undercover work in Rio and falls in love with her. So does a Nazi sympathizer (Claude Rains), who wants her for his wife. His mother wants her dead. Hitchcock's most sensual film—Bergman, who can be rather sluggish, lights up in her scenes with Grant, and in one scene joins him for one of the longest kisses in movie history. **10**

PETER PAN—(1hr. 17m., '52) Walt Disney's animated version of the novel by Sir James M. Barrie. Dir. Hamilton Luske, Clyde Geronime and Wilfred Jackson. G. **41, 78, 97, 103, 208, 234, 300, 413, 420, 422, 428, 501, 511, 536, 562, 567, 570, 612, 613, 621, 643, 645, 709, 714, 732, 735, 756, 773, 779, 806, 822, 841, 849, 866, 871**

REPULSION—(1hr. 43m., '65) The galvanic Roman Polanski film starring Catherine Deneuve as the repressed manslasher. Terrifying and grisly, with a good deal of material that is more clinical than dramatic. **13**

RULES OF THE GAME—(1hr. 45m., '38) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of pre-war France. **47**

SEVEN BRIDES FOR SEVEN BROTHERS—(1hr. 43m., '54) This roistering, rip-snorting frontier musical looked completely fresh and original in the fifties—and it was. It's full of spontaneous good humor and terrific athletic dance numbers that make you feel good just looking at them. A feisty gal falls for a mountain farmer at first glance, marries him, and discovers she's expected to keep house for his six frowsy brothers too. Solution: Marry them off to her friends. With Jane Powell, Howard Keel, Russ Tamblyn, and a flock of male ballet dancers who'll make you sit up and take notice: Jacques d'Amboise, Tommy Rall, Marc Platt, Matt Mattox and Kelly Brown. **96**

SPELLBOUND—(1hr. 51m., '45) Gregory Peck and Ingrid Bergman are a bit too much wholesomeness at once, but this film offers plenty of fun and terror with its murder mystery solved through psychoanalysis. With Salvador Dali's famous loopy dream sequences. Dir. Alfred Hitchcock. **10**

STAR IS BORN (1954), A—(3hrs.) This second of three versions (so far) of the story of a Hollywood starlet on the rise with an actor-husband on the way down is a long, lavish drama carried along by the excellent acting of Judy Garland and James Mason and by some smashing musical numbers. Dir. George Cukor. **7**

TENANT, THE—(2hrs. 4m., '76) A youth in Paris rents an apartment in which the previous tenant committed suicide. He gradually assumes her identity and heads for his own demise. It's perversely clever, but also garish and ludicrous. With Isabelle Adjani, Shelley Winters and Melvyn Douglas. Dir. Roman Polanski. **13**

THAT OBSCURE OBJECT OF DESIRE—(1hr. 40m., '77) In French; Eng. titles. A funny, charming, playfully mysterious comedy that comments on the precarious state of the world. A bourgeois gentlemen in Spain pursues an elusive, tantalizing woman (played by two actresses interchangeably--you have to see the picture to get the joke). With Fernando Rey, Carole Bouquet and Angela Molina. Dir. Luis Buñuel. **2**

WARRIORS, THE—(1hr. 30m., '79) Walter Hill's fantasy of gang wars in New York—a choreographed, electrically brilliant ballet of violence and pleasure. Not to be taken seriously for a minute, but the energy of it can get you high. With Michael Beck. **4**

WAY WE WERE, THE—(1hr. 58m., '73) Glossy, unreal, clichéd characters are smothered in banalities as the 1930s campus girl communist and aspiring Wasp writer try unlikely marriage. There is an unconvincing background treatment of Hollywood's blacklisting in this sprawling love story spanning the thirties and forties, and beyond. The only saving grace is the charisma of stars Barbra Streisand and Robert Redford. Dir. Sidney Pollack. **7**

WILD BUNCH, THE—(2hrs. 14m., '69) Sam Peckinpah at his best: brutal, sentimental, violent, woman-hating, macho, absurd—and despite all those things a technically highly accomplished Western, with moments of intense feeling in it. William Holden is fine as the leader of a gang of old-style outlaws becoming obsolete in the America of 1914, and there is an unusually strong supporting cast headed by Robert Ryan. More than a Western, but less than a masterwork. **39**

YOJIMBO—(1hr. 50m., '62) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in the 1860s and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. **95**

THEATER

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Broadway

Previews and Openings

Monday, January 10

MERLIN—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Frank Dunlap. Previews now prior to a 1/30 opening. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$40; Wed. at 2, $25-$35. **Mark Hellinger,** 51st & Bdway (757-7064). 2 hrs., 20 mins. Credit cards.

THE MISANTHROPE—Brian Bedford, Carole Shelley, and Mary Beth Hurt *in a new verse translation* by Richard Wilbur of Moliere's comedy; directed by Stephen Porter. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. Preview prices: $21 across the board and $24 Sat. night. After opening: $27 across the board and $30 Sat. night. Previews now prior to a 1/27 opening. **Circle in the Square,** 1633 Bdway (581-0720). All *major credit cards.*

Tuesday, January 18

ANGELS FALL—Lanford Wilson's play that brings *together a diverse group of people as they are sequestered* in a New Mexican mission because of a nuclear mishap. Barnard Hughes and Fritz Weaver co-star, with Tanya Berezin, Nancy Snyder, Danton Stone, and Brian Tarantina; directed by Marshall W. Mason. (Has arrived on Broadway after a highly successful run at Circle Rep.) Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $17.50-$27.50; from 1/18. **Longacre,** 220 W. 48th (239-6200). 2 hrs. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Carrie Fisher, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Fri. at 8, $24-$30; Wed. at 2, $20-$26; Sat. at 2, $22.50-$28.50; Sat. at 8, $26.50-$32.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

ALICE IN WONDERLAND—The Eva Le Gallienne production based on her 1932 repertory version of Lewis Carroll's classic. Settings are based on the Tenniel drawings. Kate Burton plays Alice and Le Gallienne the White Queen; directed by Le Gallienne and John Strasberg. Tues.-Thurs. at 8, $25.-$35; Fri. & Sat. at 8, $30-$40; Wed. at 2, Sat. at 2, Sun. at 3, $20-$30. (Thru 1/17, prices are Fri. & Sat. at 8, $15-$29.50; Tues.-Thurs. at 8, $15-$29; Wed. & Sat. at 2, Sun. at 3, $10-$24. From 1/19, above prices resume.) **Virginia Theater,** 245 W 52nd St. (977-9370). 2 hrs., 10 min. Credit cards.

AMADEUS—David Dukes, John Pankow, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 35 min. Major credit cards. ● ●

CATS—The London musical has arrived, with a cast of 23 American "cats". Based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$45; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 35 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs. at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's delicious 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With J. Smith-Cameron, Caryn West, Tim Choate, and Kathy Danzer; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $16-$25. **John Golden,** 252 W. 45th (239-6200). 2 hrs., 45 min. ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen *about a group of singers, with the story starting* in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, $30-$45; Sat. at 2, $27.50-$42.50; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Credit cards. ●

84 CHARING CROSS ROAD—Ellen Burstyn stars in a play adapted and directed by James Roose-Evans based on Helene Hanff's autobiographical novel about an American author and a British clerk who *works at an antiquarian bookstore* in London. Joseph Maher as co-star is entirely winning, and Burstyn's fine timing and communicated pleasure make this an enjoyable performance. Tues. & Thurs. at 8, Sat. at 2, Sun. at 3, $20-$27.50; Fri. & Sat. at 8, $22.50-$30; Wed. at 2. $18-$25. **Nederlander,** 208 W. 41st (921-8000). 2 hrs. Major credit cards.

EVITA—Loni Ackerman *is the latest lady who simply* seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$42.50; Fri. & Sat. at 8, $20-$45; Wed. at 2, $14.50-$35. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 20 *mins. Major credit cards.* ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic *about producing a musical on Broadway.* Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $25-$42.50; Fri. & Sat. at 8, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730).2hrs.,15 *mins. Major credit cards.*● ●

FOXFIRE—Hume Cronyn, Jessica Tandy, and Keith Carradine in a new play by Susan Cooper and Mr. Cronyn based on the Doubleday Foxfire books about an Appalachian mountain couple and their son, a *country music star who comes home to think out his* problems; directed by David Trainer; original music by Jonathan Holtzman; with Katherine Cortez, Trey Wilson, and James Greene. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Ethel Barrymore,** 243 W. 47th (246-0390). 2 hrs., 10 min. All major credit cards.

GOOD—Alan Howard stars in the Royal Shakespeare Company's production of a play with music by the late C. P. Taylor about a college professor who is forced to deal with the Nazi movement in Germany in *the 30s; directed* by Howard Davies. With Meg Wynn-Owen, David Howey, Felicity Dean, Pip Miller, Kate Spiro, Marjorie Yates, Gary Waldhorn, Tim Walker, and Nicholas Woodeson. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3, $27.50-$35; Wed. at 2, $22.50-$30. **Booth Theater,** 222 W. 45th (239-6200). 2 hrs., 30 min. All major credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3 & 6:30; $27.50-$38. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards. ●

MASTER HAROLD... and the boys—Athol Fugard's *drama about a* 17-year-old *white South African* youth's relationship with two black men employed by his family; with Lonny Price, James Earl Jones, and Danny Glover. The play is stimulating, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Mon.-*Sat. at* 8, Sat. at 2, $19-$30; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. *All* major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a *spa, focusing on a decadent film director caught in a* midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Lilliane Montevecchi, Maureen McGovern, Taina Elg, Shelly Burch, and Anita Morris. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. Thru 1/22, TV game show host Bert Convey replaces Raul Julia who *will be on vacation.* **46th St. Theater,** (246-0246). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert *Benton, Dan Greenburg, Sam Shepard, Sherman* Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sun. at 7 & 9:30, Sun. at 3 & 7; $22-$38. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. All major credit cards. ● ●

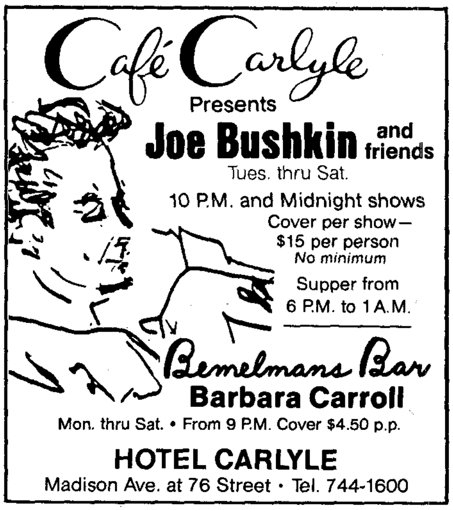
PLENTY—The New York Shakespeare Festival play, written and directed by David Hare, after completely selling out off Broadway, has arrived uptown with original stars Kate Nelligan and Edward Herrmann. Also in the cast: Ben Masters, Pierre Epstein, and Jeff Allin. Tues.-Thurs. at 8, Sat. at 3, Sun. at 2:30, Wed. at 2, $20-$30; Fri. & Sat. at 8, $25-$35; thru 3/27 **Plymouth,** 236 W. 45th (730-1760). 2 hrs., 25 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Cass Morgan, Tom Chapin, Rhonda Coullet, John Lenehan, Jimmy Ryan, and Bruce Samuels. Mon.-Thurs. at 8, $24.50-$26.50; Fri. & Sat. at 8, $25.50-$27.50; Wed. & Sat. at 2, $22.50-$24.50. **Princess,** 200 W. 48th (586-3903).

STEAMING—Nell Dunn's play, set in an East London public steam bath, calling for a cast of six women and one man, and a swimming pool on stage; directed by Roger Smith. With Pauline Flanagan, Judith Ivey (who is an unmitigated joy), Lisa Jane Persky, Polly Rowles, *Linda Thorsen, Margaret Whitton. And there* isn't a poor performance anywhere. The set, by Marjorie Bradley Kellog, is delightful. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $15-$25. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 10 min. All major credit cards.

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$32.50. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards.

TWICE AROUND THE PARK—Anne Jackson and Eli Wallach in Murray Schisgal's new comedy, described as a romantic romp, set on the East and West sides of Central Park with Mr. Wallach playing both



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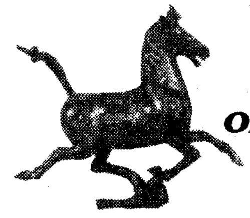

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an unemployed actor and a taxicab owner. Ms. Jackson appears as a policewoman and a housewife. Directed by Arthur Storch. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $17.50-$27.50; Fri. & Sat. at 8, $19.50-$30; Wed. at 2, $15-$25. **Cort,** 138 W. 48th (489-6392). 1 hr., 50 min. All major credit cards.

WHODUNNIT—George Hearn, Hermione Baddeley, Barbara Baxley, Ronald Drake, John Glover, and Fred Gwynne in Anthony *(Sleuth)* Shaffer's murder mystery, set in the 30s, and involving a country house, a crooked lawyer, a retired naval officer, a she-dragon, a flapper, her fiance, and an archeologist, and a butler; directed by Michael Kahn. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50; Wed. at 2, $16.50 to $25; Fri. & Sat. at 8, $22.50-$30. **Biltmore,** 261 W. 47th St. (582-5340). 2 hrs., 10 min. All major credit cards.

Off Broadway

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars Mark Arnott, Debra Mooney, Cara Duff-MacCormick, Amanda Carlin, Nicolas Hormann; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, $12-$14. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

DO LORD REMEMBER ME—Memory play by James de Jongh, with Glynn Turnman, Frances Foster, Charles Patterson, Lou Myers, and Ebony Jo-Ann; directed by Regge Life. A 1936 federal project interviewed former slaves, and these are their words and songs. It gathers momentum as it goes along, and becomes a proud testimonial to the black—and human—spirit under duress. Wed.-Sat. at 8, Wed. & Sat. at 2, Thurs. & Sun. at 3; thru 1/23. **American Place,** 111 W. 46th (247-0393).

THE DOUBLE GAME—Joan Copeland and Martin E. Brooks in Anastazia Little's comedy which takes place aboard a cruise ship in the 50s. Wed.-Sun. at 8; Sat. & Sun. at 3. **Perry St. Theater,** 31 Perry St. (255-9186).

THE ENTERTAINER—Nicol Williamson stars in a revival of John Osborne's 1957 play about a seedy, failed music-hall performer; directed by William Gaskill. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22. **Stage One, Roundabout Theater,** 333 W. 23rd (242-7800).

EXTREMITIES—William Mastrosimone's play, starring Susan Sarandon, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Ellen Barkin, and Deborah Hedwall. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $16. **Westside Arts Theater,** 407 W. 43rd (541-8394).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GENIUSES—Morgan Fairchild has joined the cast of Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7. **Fairbanks Theater,** 432 W. 42nd St. (279-4200).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square (downtown), 159 Bleecker St.** (254-6330).

THE HOLLY AND THE IVY—Revival of Wynyard Browne's play about the grown-up children of a minister who gather together with him at Christmas with their problems; directed by Lindsay Anderson. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20; thru 3/13. **Susan Bloch Theater,** 307 W. 26th (242-7800).

LET MY PEOPLE COME—A musical with music and lyrics by Earl Wilson Jr.; directed by Otto Maximilian. Tues.-Sat. at 8:15, Fri. & Sat. at 10:30, Sun. at 5:30; $15. **Carter Theater,** 250 W. 43rd (496-1235).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, $18-$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30. $20-$25. **Orpheum,** 126 Second Ave. (239-6200).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues., Wed., Thurs. at 8, Sun. at 3 & 7:30, $15; Fri. at 8, Sat. at 7 & 10, $15-$18. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ● ●

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Nancy Marchand stars in Christopher Durang's satirical comedy; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16-$18. Opening playlet is Durang's *The Actor's Nightmare*. **Westside Arts,** 407 W. 43rd (541-8394). ●

SNOOPY—The Peanuts gang in a musical with a score by Larry Grossman and Hal Hackady. David Garrison stars in the title role. Thurs.-Sun. at 8, Sat. at 2, Sun. at 3; $16-$20. **Lamb's Theater,** 130 W. 44th (997-1780).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring John Malkovich (who gives an overwhelming performance), about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$18. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

Theater Companies

AMERICAN JEWISH THEATRE—Robert Shaw's *The Man in the Glass Booth* is the story of a wealthy German Jew in New York who is discovered to be an ex-Nazi officer; directed by Dan Held. With Albert Sinkys, Art Burns, Beatrice Pons, and Vera Lockwood. Wed., Thurs. & Sat. at 8, Sun. at 3 & 7; $9; thru 2/20. **92nd St. Y,** 1395 Lexington Ave. (427-4410).

CIRCLE REPERTORY—A.R. Gurney's *What I Did Last Summer,* about a boy's coming of age during a summer in World War II; directed by Joan Micklin Silver; with Debra Mooney and Ben Siegler From 1/19; $15-$17.50. **Circle Rep,** 99 Seventh Ave. So. (924-7100).

CSC REP—*Wild Oats, Ghost Sonata,* and *Faust,* Parts 1 & 2. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2; $10-$11 **CSC Theater,** 136 E. 13th St. (677-4210).

EQUITY LIBRARY THEATRE—Stephen Crain stars in *The Robber Bridegroom,* a bluegrass musical which takes place on the banks of the Mississippi, based on Eudora Welty's novella; book and lyrics by Alfred Uhry, music by Robert Waldman; directed by Richard Casper. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 1/30. 310 Riverside Drive, entrance on 103rd St. (663-2028).

JEAN COCTEAU REP—Strindberg's *Swanwhite,* G.B.S.'s *Saint Joan,* Sartre's *The Condemned of Altona*. **Theatre,** 330 Bowery (677-0060).

LA MAMA E.T.C.—*The Tibetan Book of the Dead,* written by Jean-Claude van Itallie from translations of Tibetan texts, directed by Assurbanipal Babilla. Play describes the journey from life to death to rebirth Tues.-Sun. at 7:30, Sun. at 3; $10. 74A E. 4th St. (254-6468).

MANHATTAN THEATER CLUB—Upstage: Catherine Hayes's *Skirmishes,* about the battle between two sisters over their dying mother; directed by Sharon Ott. With Suzanne Bertish, Fran Brill, and Hope Cameron. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $14-$18; thru 1/30. 321 E. 73rd (472-0600).

MANHATTAN PUNCH LINE—Revival of George S. Kaufman's *The Butter and Egg Man,*a satire about a country youth who comes to New York to be a producer and ends up a flop; directed by Steve Kaplan. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8. **A. & D. Theater,** 410 W. 42nd (279-4200).

NEGRO ENSEMBLE COMPANY—Ray Aranha's *Sons and Fathers of Sons* centers on the lives of a college student, a history professor and the son of a Southern share-cropper as they become entwined; directed by Walter Dallas. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $10-$12.50; thru 2/20. **Theater Four,** 424 W. 55th (246-8545).

NEW YORK SHAKESPEARE FESTIVAL—Caryl Churchill's new play, *Top Girls;* directed by Max Stafford-Clark. Story deals with the plight of women adventurers past and present. The play is a puzzle the audience must fit together, and though the pieces do not altogether cohere, they insidiously suggest and powerfully provoke speculation. With Selinda Cadell, Lindsay Duncan, Deborah Findlay, Carole Hayman, Lesley Manville, Gwen Taylor, and Lou Wakefield. Tues.-Sun. at 8, Sat. & Sun. at 3. **Public Theater,** 425 Lafayette St. (598-7150).

PAN ASIAN REP—R.A. Shiomi's *Yellow Fever,* about the antics of private eye Sam Shikaze, a Japanese-American character, as he tries to unravel a mystery; directed by Raul Aranas. Wed.-Sat. at 7:30. Sat. & Sun. at 3; $6, $8, $12. 120 W. 28th (255-7293).

PRODUCTION COMPANY—Nicholas Kazan's *Blood Moon,* directed by Allen R. Belknap, is about the events involved in the destruction of one woman's innocence. Tues.-Fri. at 8, Sat. at 3 & 8; $10; thru 1/29. In rep with *The Gilded Cage,* revival of music-hall entertainment conceived and directed by James Milton, about the rise and fall of showgirl Evelyn Nesbit. Mon. at 8, Thurs.-Sat. at 11, Sun. at 7 & 10; $10; thru 1/30. 15 W. 28th St. (686-1470).

REPERTORIO ESPANOL—Emilio Carballido's *Te Juro Juana, Que Tengo Ganas* Jose Ignacio Cabrujas's *El Dia Que Me Quieras,* in Spanish in repertory thru January; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REP—Phyllis Craig's *The Perfect Crime, Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru January. **Theater,** 301 W. 55th (997-9582).

WEST SIDE REP—Henrik Ibsen's *Hedda Gabler,* directed by Andres Castro. Fri.-Sun. at 8; $5; thru 2/28, in rep with Chekhov's *Uncle Vanya.* **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE AMERICA HOUR—By and with Jim Neu and SK Dunn; music by Paul Galasso; directed by Linda Mussman; all about routines in communication. Thurs. & Fri. at 8, Sat. at 8 & 10; $5; thru 2/6. **Time & Space,** 139 W. 22nd (243-9268).

ANGELUS—Gene Ruffini's play, directed by Tony Napoli, tells of a clash of old and new world values in an Italian-American household in present-day Bronx. Wed.-Sat. at 8; $5; thru 1/29. **ATA Theater,** 314 W. 54th (581-3044).

THE BOY'S OWN STORY—Jim Piddock in Peter Flannery's comedy about a goalkeeper's feelings during the course of a match; directed by Richard Seyd. Wed.-Sat. at 8, Sun. at 3; $8; from 1/12. **York Theater,** 2 E. 90th (534-5366).

CANDIDA—G.B.S.'s drama about complications which ensue when an adolescent poet falls in love with a preacher's wife, starring Elissa Napolin, Robin Lawson, and James Mavor Morrell. Thurs.-Sat. at 8, Sun. at 3; $6; 1/13-2/13. Alvina Krause Theater, 306 W. 38th (564-3293).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; $7.50. Fri. & Sat. at 8:30 & 11; $10. **Theater,** 351 E. 74th (772-8707).

COMPANY—Samuel Beckett's work, adapted for the stage as a monologue in three voices and starring Frederick Neumann; directed by Honora Fergusson, with music by Philip Glass. Fri.-Sun. at 8, Sat. & Sun. mat. at 3; thru 1/30. **Public/Other Stage,** 425 Lafayette St. (598-7150).

CRAZY AS ZALOOM—One-man theater hi-jinks with Paul Zaloom. Wed.-Sun. at 8; $4; 1/12-23. **Theater for the New City,** 162 Second Ave. (242-5318).

DADDIES—Douglas Gower's two-character play with two men who are having relations with the same woman; directed by Douglas Aibel. Thru 1/30; $8. **Vineyard Theater,** 309 E. 26th (683-0696).

DICK DETERRED—David Edgar did the book and lyrics and William Schimmel the music for this musical farce; directed by George Wolf Reily. Mon.-Sat. at 8, Sun. at 3; $7; 1/13-2/6. **William Redfield Theater,** 354 W. 45th (582-7862).

DOG BISCUITS AND SWEET CANARIES—Frederick Wagstaff's comedy about people in a college town. 1/12-15 at 8, 1/16 at 3; 1/19-22 at 8, 1/23 at 3; $4. **Wonderhorse,** 83 E. 4th St. (533-5888).

DOUBLE BILL—Harold Pinter's *Dwarfs* and *A Slight Ache,* both dealing with human relationships pushed too far; directed by Robert Anthony. Thurs.-Sat. at 8, Sun. at 3; $6; 1/13-2/6. **Classic Theater, 114 W.** 14th (673-1043).

AN EVENING OF TERRENCE MCNALLY—His two comedies, *Noon* and *Dunelawn,* directed by David DiSavino and Steve Zimmer. Fri.-Sun. at 8; $4; thru 1/30. **Courtyard Playhouse,** 39 Grove St. (620-7110).

AN EVENING WITH ROBERT MONTICELLO—Three one-act plays directed by Victoria Coulter—*Overtones, Easy To Write,* and *Happy Hour.* Sun. & Mon. at 8:30; $5; thru 1/24. **Noho Theater,** 2 Bond St. (260-1213).

FIFTY MILLION FRENCHMEN—Words and music by Cole Porter (1929), book by Herbert Fields; directed by Barbara Vann. Wed.-Sat. at 8, Sun. at 3:30; $4-$7; thru 1/30. **Medicine Show,** 6 W. 18th St. (255-4991).

THE FIREBUGS—Max Frisch's comedy about firefighters, men who set fires for kicks, and a house of hypocrites; directed by Stephen Helper. Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; thru 1/29. **Actor's Outlet,** 120 W. 28th (869-3981).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs. at 8:30, Fri. & Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FREEDOM AIN'T NO BOWL OF CHERRIES—All-new political musical comedy by Joan Harvey and John Amato. Thurs.-Sat. at 8; $5. **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

GENUINE RHINESTONES—Vincent Gaeta's play, directed by Judith Joseph. Thurs.-Sat. at 8, Sun. at 3; $5; 1/12-2/6. **Marquee Theater,** 189 Second Ave. (673-6341).

GRAMERCY GHOST—John Cecil Holm's 1951 comedy-fantasy. 1/15 at 8, 1/16 at 3; $5. **Terrace Theater,** 23 W. 73rd (438-6453).

GOOD CLEAN FUN—David Braucher's improvisational comedy with audience suggestions. Wed.-Sat. at 8; $6. **Storefront Blitz,** 506 W. 42nd (244-3575).

GROWING UP GOTHIC—Clare Coss's vision of the American family from a woman's point of view; directed by Margot Tewitin. Thurs.-Sun. at 8; $4; thru 1/23. **Theater for the New City,** 162 Second Ave. (254-1109).

THE JOURNEY OF THE FIFTH HORSE—Ronald Ribman's Obie-award-winning play, based on a short story by Ivan Turgenev, takes place in late 19th Century Russia. Sun.-Wed. at 7:30; $6; 1/9-12, 16-19. **18th St. Playhouse,** 145 W. 18th St. (666-8417).

THE MARRIAGE—Gogol's tragi-comedy of the foibles of life, love, and property. Traditional Russian dance is featured. $6; thru 1/23. **Educational Alliance** 197 E. Broadway (475-6200).

THE MARRIAGE CONTRACT—Ephraim Kishon's play, in Yiddish, with music and lyrics by Shimon Cohen and Moshe Sacher, revolving around the search for a religious contract, which the in-laws of a groom-to-be have requested prior to the wedding; directed by Israel Beker. With Leon Liebgold, Ruth Kaminska, and Ibi Kaufman. Sat. at 8, Sun. at 2 & 5:30; $6-$10; thru 3/27. **Folksbiene Playhouse,** 123 E. 55th (755-2231).

THE MODERN LADIES OF GUANABACOA—Eduardo Machado's play about the rise of a middle-class Cuban family during the late 20s and early 30s; directed by James Hammerstein. Tues.-Sat. at 8, Sun. at 2 & 7; $10; 1/19-2/13. **Ensemble Studio,** 549 W. 52nd (247-4982).

NAKED HIGHWAY—Matt Creeger's comedy/drama; directed by Joe Gage. Wed. & Thurs. at 8, Fri. & Sat. at 8 & 11; Sun. at 3 & 7; $14 & $16. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

OFF THE WALL—(*Or, Did I Put My Foot in Your Mouth?*) Musical comedy revue, political satire and improvisation. Tues. & Sun. at 7:30, $8; 4th Wall Repertory. **Truck & Warehouse,** 79 E. 4th (254-5060).

ONE-ACT PLAYS—Annual American Theatre of Actors Festival of one-acters; each week in the engagements has two new plays. Wed.-Sat. at 8; $5; 1/12-2/5. **ATA Annex,** 314 W. 54th (581-3044).

THE POLICE—Slawomir Mrozek's farce about a police state where the last revolutionary signs the oath of allegiance; directed by Joel Bassin. Thru 1/16. **Stage 52,** 549 W. 52nd (362-1207).

SHEEN'S OUTSIDE—Ray Dobbins's play all about the ghost of Bishop Sheen; directed by Jon Stolzberg. With Tom DiCillo, Mary Lou Fogarty, Ondine, and Bill Rice. 1/13-22 at 11 p.m.; $4. **Theater for the New City,** 162 Second Ave. (254-1109).

SKYLINE—Musical, set on New York's trendy Upper West Side, with book and music by Sonny Casella, about a stockbroker and a songwriter. Thurs.-Sun. at 8;$10; thru 1/30. **American Theater of Actors, 314** W. 54th (307-6325).

STRAY DOG STORY—Robert Chesley's fairy tale for adults; directed by Nicholas Deutsch. Thurs., Fri., & Sun. at 8:30, Sat. at 7 & 10; $6, $7. **Shandol Theater,** 137 W. 22nd (243-9504).

SUNDAY AFTERNOON—Steve Axelrod stars in Marshall Borden's play about one day in the life of a New York truck driver obsessed with TV football, to the extent that his marriage is threatened. Tues.-Sat. at 8, Sun. at 3; $4. **Lion Theater,** 422 W. 42nd (279-4200).

WALDORF SALAD—Review with music and lyrics by Jon Pohlman and Jimmy Camicia. Thurs. & Sun. at 8, Fri. & Sat. at 8 & 10; thru 1/16. **Shubert's,** 500 W. 42nd (929-3567).

THE WATER HEN—Stanislaw Ignacy Witkiewicz's dream play about a hero who can find no place in a world going awry. Wed.-Sat. at 8; $6; thru 1/29. **Theatre Off Park,** 28 E. 35th (679-5684).

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

ILYA BOLOTOWSKY—Paintings from the 50's/Final paintings. Thru 2/12. Washburn, 42 E. 57th/113 Greene (753-0546).

ARTHUR CADY—Flawless landscapes, some segmented, thru 1/26. Fischbach, 29 W. 57th (759-2345).

RAY CIARROCHI/JOE SHANNON—Lush landscapes in pastel on paper/Lovers, discretions, and lies in oils. Thru 2/28. deNagy, 29 W. 57th (421-3780).

DAVID DEWEY—The sun and suburbia in big watercolors, thru 1/29. Tatistcheff, 38 E. 57th (888-1599).

JACKIE FERRARA—New sculpture, thru 2/5. Protetch, 37 W. 57th (838-7436).

WILLIAM GATEWOOD—Layered abstract drawings and collage, thru 1/29. Markel, 50 W. 57th (581-1909).

ELGA HEINZEN—Meticulously painted trompe l'oeil towels, bathrobes, jeans, thru 1/29. Kornblee, 20 W. 57th (586-1178).

JOHN HIMMELFARB—Paintings, prints, drawings, thru 2/3. Dintenfass, 50 W. 57th (581-2268).

LOREN MADSEN—A large timber, slate, granite, wire sculpture and drawings, thru 1/22. McKee, 41 E. 57th (688-5951).

MICHAEL MALPASS—Recent sculpture, 1/11-2/12. Zarre, 41 E. 57th (752-0498).

HENRY MOORE—Major new sculpture, prints, thru 1/17. Heidenberg, 50 W. 57th (586-3808).

LOUISE NEVELSON—New Cascades-Perpendiculars-Silence-Music, 1/14-2/19. Pace, 32 E. 57th (421-3292).

MIA WESTERLUND ROOSEN/JOAN SNYDER—A six-foot copper and concrete arc, bent-column/Abstractions, triptych. Thru 1/22. Hamilton, 20 W. 57th (765-5915).

FRED SANDBACK—Six constructions, 1967 plus recent graphics, thru 1/22. Goodman, 24 W. 57th (977-7160).

HARRY SOVIAK—Painted steel sculpture in vase shapes, watercolors, thru 1/27. Adler, 37 W. 57th (980-9696).

FRANK STELLA—Works on paper from all periods, thru 1/29. Getler/Pall, 50 W. 57th (581-2724).

MARIANNE STIKAS—Amphoras in a landscape, 1/12-2/12. Baskerville + Watson, 24 W. 57th (582-0058).

RICHARD STOUT—Biomorphic abstractions, some with theme of desire, thru 2/5. Touchstone, 29 W. 57th (826-6111).

JO WARNER—Still lifes in oil, 1/11-29. Phoenix, 30 W. 57th (245-5095).

Madison Avenue and Vicinity

ROBERT BRANDY—Assemblage and collage on canvas and paper, thru 1/29. Schlesinger-Boisante, 822 Madison (734-3600). Mon.-Sat. 10-6.

TOM BUTTER/STUART DAVIS—Abstract fiberglass and resin sculpture/Havana landscapes in watercolors from 1918. Thru 2/3. Borgenicht, 724 Fifth (247-2111).

JOSEPH DIGIORGIO—The Blue Ridge Mountains in Cray-pas on rag paper, 1/22-29/Paintings, thru 1/22. Siegel, 29 E. 73rd (288-9200).

ANDRE DUNOYER DE SEGONZAC—The south of France, Paris in still lifes, landscapes, figures, thru 2/5. Weintraub, 992 Madison (879-1195).

FRANK FAULKNER—High-color, textured acrylics with sexual suggestions, thru 1/29. Knowlton, 19 E. 71st (794-9700).

KAWASE HASUI (1883-1957)—Wood block landscapes, thru 2/26. Ronin, 605 Madison (688-0188).

JAN HENLE—Topographical film drawings, thru 2/12. Fourcade, 36 E. 75th (535-3980).

WILLIAM KIENBUSCH—A memorial, 1/12-2/5. Kraushaar, 724 Fifth (307-5730).

MATISSE—Thirty drawings, thru 1/14. Mazoh, 13 E. 76th (737-2203). Mon.-Fri. 10-6.

HELEN MEYROWITZ—Drawings of female figures wrapped in sheets, 1/12-2/12. Payson - Weisberg, 822 Madison (249-1666).

MARK PEISER—Poured glass sculpture, thru 1/29. Heller, 965 Madison (988-7116).

ESTHER ROSEN/MARILYN MAGALIFF WEISS—Musicians, still lifes/Fresco-like female nudes. Thru 1/22. Bodley, 1063 Madison (249-2155).

JACK ROTH—Recent paintings and works on paper, thru 1/27. Knoedler, 19 E. 70th (794-0550).

EGON SCHIELE—34 portraits by this Austrian expressionist, thru 2/12. Sabarsky, 987 Madison (628-6281).

LAURA SHECHTER—New paintings, thru 1/29. Forum, 1018 Madison (772-7666).

JOHN STORRS—Paintings, sculpture, and drawings, thru 1/26. Schoelkopf, 825 Madison (879-4638).

MARJORIE STRIDER—Symbolic sculpture with the 50 states as theme, 1/12-29. P., M. & Stein, 903 Madison (734-3373).

MICHAEL TINGLEY/JILL VINEY—Multi-media mobiles/Molecular translucent sculpture. Thru 1/30. Birdhouse Annex, 830 Fifth at 64th (360-8141). Thurs.-Sun. 11-6.

BRAM VAN VELDE—Graphics, 1/11-2/12. Lefebre, 47 E. 77th (744-3384).

CATHARINE WARREN—Patterned abstractions in acrylic and rice paper on canvas, 1/11-2/12. Acquavella, 18 E. 79th (734-6300).

SoHo

JAMES BIEDERMAN—Painted wood sculpture and large mixed-media drawings, thru 1/29. Weber, 142 Greene (966-6115).

NANCY DWYER—New paintings, 1/12-2/11. Semaphore, 462 W. Broadway (228-7990).

NATALIE EDGAR—Works, 1/11-29. Ingber, 460 W. Broadway (674-0101).

GARY GODBEE—Still landscapes in oil on paper, 1/11-2/13. Central Falls, 478 W Broadway (475-3333).

GEORGE GREEN/C.J. YAO—Trompe l'oeil abstractions/Cityscapes in photorealist screenprints. Thru 1/29. Meisel, 141 Prince (677-1340).

HEDI KYLE—Shell inspired books, thru 1/28. Center for Book Arts, 15 Bleecker (460-9768).

PAUL LANDACRE/DOUG MARTIN—Metaphors for nature in large abstractions/Wood engravings. Thru 1/22. Thorp, 419 W. Broadway (431-6880).

RONNIE LANDFIELD—Colorfields, thru 1/29. Cowles, 420 W. Broadway (925-3500).

GAIL LE BOFF/SUSAN ROECKER—Manipulated color photos/Drawings of reinterpreted landscapes. 1/15-2/16. Soho 20, 469 Broome (226-4167).

ROBERT LONGO—Large-scale reliefs and drawings, thru 1/29. Metro Pictures, 169 Mercer (925-8335).

ROBERT MORRIS/ROBERT RAUSCHENBERG/MARGRETE SORENSEN—Large black and white figurative drawings/Photographic images on ceramic, paper works done in China/Labyrinthine constructions. Thru 1/29. Castelli, 142 Greene and 420 W. Broadway (431-5160).

ROBERT MORRIS—Plaster reliefs and large charcoal, graphite drawings, thru 1/29. Sonnabend, 420 W. Broadway (966-6160).

JAMES ROBERT NELSON—Abstractions and corrugations, thru 2/9. Inroads, 150 Mercer (226-6622).

DOUG OHLSON—Color relationships within a looser grid, thru 1/29. Caldwell, 383 W Broadway (966-6500).

GARY RAUCHBACH—Luminous color abstractions, thru 2/3. Eno, 101 Wooster (226-5342).

GERHARD RICHTER—Recent paintings, thru 1/29. Sperone Westwater Fischer, 142 Greene (431-3685).

CURTIS RIPLEY—Drawings, paintings, ceramics, thru 1/29. Toll, 146 Greene (431-1788).

JOHN SANDERS—Cast bronze and flame-carved steel sculpture, thru 1/15. Hutchinson, 138 Greene (966-3066).

TANIA (1924-1982)—Collages, thru 2/26. Buecker & Harpsichords, 465 W. Broadway (260-3480).

Other

YOSHIKO BRIGHT/MIKYUNG KIM—The rectangle/Ceremonial installation in mixed-media. Thru 1/29. Painting Space 122, 150 First (383-4204).

MIETEK JANICKI/ELYSE TAYLOR—Wood constructions, paintings/"Ingrid," a collage, an installation. Thru 1/31. 71 Broadway (lobby) (269-0320). Mon.-Fri. 8-6.

PAT JOW/LAWRENCE J. PHILP—Color shape intaglio prints/Bold color abstractions. Thru 1/22. Basement, 22 Catherine (732-0770). Wed.-Sat. 1-5.

LOUISE KRAMER—Anna in relief sculpture, 1/11-29. A.I.R., 63 Crosby (966-0799).

KEIICHIRO MOMOSE/PAUL SISKO—Marble block sculpture/Metal sculpture. 1/11-30. Noho, 542 LaGuardia Pl. (473-9619).

GROUP SHOWS

57th Street

ESMAN—29 W. 57th (421-9490). Chia, Clemente, Cucchi, Kiefer, and Basquiat, thru 1/15.

FRUMKIN—50 W. 57th (757-6655). Self-portraits by Arneson, Colescott, Ferrer, Grooms, Saul, thru 1/27.

GALERIA JOAN PRATS—29 W. 57th (486-6770). Books and graphics by Marca-Relli, Picasso, Tamayo, thru 1/31.

HABER THEODORE—29 W. 57th (752-3338). Color and contradictions by sculptors Buehner, Snyder, and Watcke, thru 1/29.

KENNEDY—40 W. 57th (541-9600). 18th and 19th century American artists including Chase, Church, Copley, thru 1/14.

MIDTOWN—11 E. 57th (758-1900). Binford, Bishop, Cadmus, Thon, five others, thru 1/29.

OSCARSSON HOOD—41 W. 57th (750-8640). Aycock, Ferrara, Heizer, Highstein, Stackhouse, 1/12-2/5.

SACHS—29 W. 57th (421-8686). Eight painters and two sculptors, thru 2/3.

Madison Avenue and Vicinity

ARMAN—817 Madison (570-2700). Women including Armstrong, Buonagurio, Fisher, 1/11-29.

CDS—13 E. 75th (772-9555). Mon.-Sat. 10-6. Masters of the Americas including Tamayo, Torres-Garcia, thru 1/15.

GIBSON—205 E. 78th (772-2332). Extended drawings by Oppenheim, Serra, thru 2/12.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. Japanese Buddist sculpture, AD 600-1300, thru 1/16.

LABOETIE—9 E. 82nd (535-4865). Collages and reliefs from 1910 to 1945 by Arp, Ernst, Exter, Gabo, Moholy-Nagy, thru 1/29.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Ancient Egyptian art from the 26th Dynasty, Ptolemaic, and Roman eras, thru 2/28.

ODYSSIA—730 Fifth (541-7520). Birmelin, Kahn, and Portnow, 1/11-2/5.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 10-5. Unprotected landmark buildings in the Bronx, Brooklyn, Queens, Staten Island plus the proposed conversion of W. 27th Street by Sartogo and Schwarting, 1/12-2/19.

YORK—21 E. 65th (772-9155). Americans Demuth, Metcalf, Peto, Roesen, Stella, thru 1/31.

Soho

BOWERY—121 Wooster (226-9543). Rural New York State by Carr, portraits and pastel landscapes by Cuttler, large cut paper collages by Virgil, thru 1/19.

DRAWING CENTER—137 Greene (982-5266). Mon.-Sat. 11-6, Wed. til 8. Drawings and mixed-media by ten emerging artists, thru 1/15.

55 MERCER ARTISTS—55 Mercer (226-8513). Adams, Armstrong, Cole, Doyle, many others, 1/12-2/5.

14 SCULPTORS—164 Mercer (966-5790). Four new members including fused steel, clay, melted glass, and copper figures by Grillo and "Jazzscapes" by Hallas, 1/11-29.

JOSEF—113 Prince (475-3837). Brown, Cossu, Drake in works on paper, thru 1/29.

MILLIKEN—98 Prince (966-7800). Twenty rotating artists, 1/11-2/2.

PINDAR—127 Greene (533-4881). Welded steel by Shapiro, serigraph 'blue prints' of the city by Weissler, others, thru 1/23.

RICCO-JOHNSON—475 Broome (966-0541). American Folk Art, thru 1/31.

SHAFRAZI—163 Mercer (925-8732). "Champions," Ahearn, Basquiat, Cutrone, Scharf, 1/15-2/19.

SOHO CENTER—114 Prince (226-1995). Calligraphic, color abstractions by Arapoff, nudes in dream-like landscapes by Vaterlaus, 1/12-2/5.

VISUAL ARTS—137 Wooster (598-0221). Legatt, Oskar, Ziff, thru 2/5.

WARD-NASSE—178 Prince (925-6951). Geometric abstractions by Weiss, street eccentrics by Williamson, airbrushed by Mueller, thru 1/20.

WESTBROADWAY—431 W. Broadway (966-2520). Scenes, portraits by Grayson, panoramic drawings by Hudson, others, thru 1/21.

Other

ELEMENTS—90 Hudson (226-5910). Large scale clay works for public spaces, 1/13-2/12.

F.I.T.—27th and Seventh (760-7614). Tues. 10-9p.m., Wed.-Sat. 10-5. "The Undercover Story," intimate apparel from the 1780's to the present, thru 5/7.

FRANKLIN FURNACE—112 Franklin (925-4671). The Carnival by Antonakos, Cummings, Roth, Simpson and artists use of language, thru 2/5.

JUST ABOVE MIDTOWN—178 Franklin (966-7020). Paintings on paper by Mingo, painted sculpture by Tymeson, and an installation by C. Bourgeois, thru 1/26.

OIA/GREENE SPACE—105 Greene (929-6688). Brown, Floeter, Johnson, Romano, thru 1/29.

ONE PENN PLAZA—231 W. 33rd (239-7400). Mon.-Fri. 9-5. Contemporary realism by Georges, Grillo, Matthiasdotter, Trieff, thru 1/28.

RYAN—452 Columbus Avenue (799-2304). Wood engravings from Winslow Homer to Barry Moser, thru 1/15.

SPACED—165 W. 72nd (787-6350). Drawings from Cathedral, Pyramid, City, and Castle by Macaulay, thru 2/5.

SURROGATE'S COURT—31 Chambers (566-0598). Mon.-Fri. 9-5. La Guardia: A Great Mayor of A Great City, thru 3/31.

TEN WINDOWS—Eighth at 53rd (475-5831). Projects for large scale works by ten artists, thru 2/3.

Photography

STEVEN BAMBERG—Hasidism and "Urban Nomads," a Bronx motorcycle gang, thru 1/29. OK Harris, 383 W. Broadway (431-3600).

HO BARON—El Paso, thru 1/25. Popular Photography, 1 Park (725-3811). Mon.-Fri. 9-5.

HERTHA BAUER—*Manhole and other covers of New York City*, 1/12-31. New School, 66 W. 12th (741-5687). Mon.-Fri. 10-5.

ANN CHWATSKY—*Men in the streets*, thru 1/23. Pindar, 127 Greene (533-4881).

CITY—2 Columbus Circle (974-1150). Nightime New York City, 1930 to 1982 by Abbott, Davidson, Feininger, Frank, Weegee, thru 2/16. Mon.-Fri. 10-5:30.

ROGER CUTFORTH—*Photographic landscapes*, thru 2/5. Bromm, 90 W. Broadway (732-6196).

H.C. ELLIS—*Paris in La Belle Epoque using flash photography*, thru 1/28. *French Institute*, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. 10-5:30, Sat. 10-1:30.

BERNARD FAUCON—New large images, thru 1/29. Castelli, 4 E. 77th (288-3202).

YECHIAM G. GAL—Jewish poverty in the South Bronx, thru 1/30. St. John the Divine, 1047 Amsterdam at 112th (678-6913).

GLADSTONE—41 W. 57th (758-6765). Hand-colored American propaganda photos from 1948, 1/11-2/5.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Thurs. 12-8, Fri.-Sun. 12-6. Scandinavia including portrait of Edvard Munch, Lapland, Arctic explorers, contemporary images, 1/15-2/27.

FRANCENE KEERY/CECILIA PORTAL—Mexico by both. Thru 1/16. Mexican Book Center, 24 E. 81st (861-6507).

LEDEL—168 Mercer (966-7659). *Afghanistan and Morocco* by Drummond, Foster, and Ivany, thru 1/29.

PHILIP LIEBERMAN—*Zurich, France, quixotic moments*, thru 1/29. Urdang, 23 E. 74th (288-7004).

ROBIN M. LOVE—Satirical self-portraits done for Playboy, thru 2/5. Visual Arts, 137 Wooster (598-0221).

CYNTHIA MACADAMS—The female nude, thru 1/27. Parsons, 2 W. 13th (741-5361). Mon.-Fri. 9-9 p.m., Sat. 9-6.

JUDITH MAMIYE—Floral portraits in color, thru 2/13. Eleventh Street, 330 E. 11th (673-2024). Sat., Sun. 1-6, Wed. 7-9p.m.

WILLY MAYWALD—Chagall, Leger, Picasso in their *studios*, thru 2/5. Kahan, 922 Madison (744-1490).

WILLY MAYWALD—Paris Couture, 1935 to 1965, thru 2/5. F.I.T., 227 W. 27th (760-7614). Tues. til 9, Wed.-Sat. 10-5.

PRAKAPAS—19 E. 71st (737-6066). Constructivism and photography including Albers, Moholy-Nagy, Rodchenko, Veronesi, thru 2/12.

LINN SAGE—For the first time solo in New York City, thru 2/4. Pfeifer, 825 Madison (737-2055).

SOHO PHOTO—15 White (226-4265). Portraits by the Canadian Dru, plus members, thru 2/4.

STALEY-WISE—111 Wooster (431-7292). Men of style from 1920 to the present by Avedon, Horst, Hoyningen Huene, Penn, thru 1/22.

AMY STROMSTEN—*Alcoholism and survival in black and white/Vintage photos and daguerreotypes* by Cartier-Bresson, Smith, thru 1/15. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630) Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Glen Lukens: *Pioneer of the Vessel Aesthetic*: 26 works in clay and glass; 1/14-3/30... Czechoslovakian Glass: Seven Masters; 1/14-3/30... Selections from the Permanent Collection. **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5. Pattern: The Decorated Surface; thru 1/28.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, *Siberia to India*... *Arthur Ross Hall of* Meteorites... North American Indians... Star Gods of the Ancient Americas; thru 3/27.

ASIA SOCIETY—725 Park Ave. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. $2. *The Rockefeller Collection of Asian Art: over 250* objects representing major art traditions from Afghanistan to Japan... Everest: As It Has Never Been Seen; thru 1/23.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... From the Millicent Rogers Collection; thru Jan... The Genius of Charles James; thru 1/16... Carl Larsson; thru 1/30... Gene Davis: 30 Years of Drawing; thru 2/6.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. Fashion Prints: 125 Years of Style; thru 1/30... American Picture Palaces; thru 2/27.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted. French Clocks in North American Collections; thru 1/30.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Permanent Collection Gallery: 60 Works: The Peggy Guggenheim Collection; thru 3/13... American Sculpture from the Permanent Collection; thru 3/13... A Year With Children; thru 1/17... Modern Masters.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue. (245-0072). Daily 10-8. $5, seniors $4, children $2.50. 20th century technology, highlighting man's achievements at sea, in the air, and in space.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2; children $1; seniors suggested donation. Israel in Antiquity... *A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul*, 1750-1870... Max Weber: American Modern; thru 1/23.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... The new Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Rodin's Gates of Hell; thru 3/6... The Celestial Pen: Islamic Calligraphy; thru 7/3... Recent Acquisitions in Indian and Southeast Asian Art; thru 1/23... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Frank Lloyd Wright at the Metropolitan Museum; thru 2/27... Albrecht Dürer and the Holy Family; thru 2/6... La Belle Epoque; thru 9/4.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. The Last Flowering: French Painting in Manuscripts, 1420-1530; thru 1/30... Rembrandt's Etchings of the Life of Christ; thru 1/30... Stravinsky (1882-1971) and Haydn (1732-1809); thru 1/30.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Rafael Colon-Morales: Children of Darkness; thru 2/13.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve... *The Shape of Things: Folk Sculpture from Two Centuries*; 1/13-May.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... The Gilded Age in Paper; thru 2/6... The Bowery: Portrait of a Changing Street; thru 1/23... The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5... A Celebration: One Hundred Years of Yiddish Theater in New York; thru 4/10... The Gilded Age in Dolls; thru 3/6. **Theater Museum**, Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). An Actor's Life; thru 1/23.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6; Thurs. 12-9. $2.50; children & seniors $1. In Perspective, permanent exhibition on development of holography from 1947... Contemporary Portrait Gallery... Group Show of International Holographers; thru 1/30.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Louise Bourgeois; thru 2/8... Polar Co-Ordinates for Ronnie Peterson; thru 1/11... Rauschenberg in China; thru 2/1.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Abbott Handerson Thayer (1849-1921); thru 1/23.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. Greetings of the Year; thru 1/25... A Sampler of American Advertising from the Bella Landauer Collection; thru 7/31.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. James Stephens: Irishman: 1882-1950; thru 2/28... FDR and the Arts: The WPA Projects; thru 3/30... Blake to Beardsley: English Illustrated Books of the 19th Century; thru 3/2. Through the Eyes of a Teacher: 1/14-3/2. **Library at Lincoln Center**, 111 Amsterdam Ave. Closed Sun. Behind the Scenes: The Theater Art of Karl Amend; thru 2/26... Leslie Hurry: A Painter for the Stage; thru 1/15.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Figures of Mystery; thru 1/23... The Vanishing Race and Other Illusions: A New Look at the Work of Edward Curtis; thru 1/16... Images in Stone, Iron, and Glass: Sepulchral Art; thru 1/30.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Ellsworth Kelly: Sculpture; thru 2/27... Frank Stella: Prints 1967-1982; 1/13-3/13... The Eight; 1/13-3/30.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale 1/18. **East**, 219 E. 67th St. (570-4141). 1/11 at 10: Furniture and Decorations. On view from 1/7.

DOYLE—175 E. 87th St. (427-2730). 1/12 at 10: Important 19th Century Furniture, Paintings and Decorations. On view 1/8.

PHILLIPS—406 E. 79th St. (570-4830). 1/13 at 11: Furniture & Decorations with a selection of American & Victorian Oak, and Oriental Works of Art. On view from 1/8.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, January 10

JOHN O'CONNOR, pianist (N.Y. debut). Field, Czerny, Beethoven, Schubert. Alice Tully Hall at 8. $6-$8.

SEMIRAMIDE— Carnegie Hall at 7:30. Sold out.

NATIONAL ASSOCIATION OF COMPOSERS U.S.A.—Swack, Hadley, Luening, Alexander, Lifchitz; works performed by various instrumentalists. Carnegie Recital Hall at 8. $5.

FRED SHERRY, cellist/**IK-HWAN BAE,** violinist/**ROBERT ROUTCH,** French-hornist/**REBECCA SILVER,** pianist. Schumann, Haydn, Brahms, others. Interlude, 137 Greene St. (420-0757), at 8. $5.

ELLEN REDMAN, flutist/**JONATHAN SHERRY,** pianist. Chopin, Beethoven, Barber, Donizetti. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

PETER GORDON/LOVE OF LIFE ORCHESTRA—Minimal avant-garde fused with rock. DTW's Bessie Schönberg Theater, 219 W. 19th St. (924-0077). at 8. $6.

AUDREY LAVINE—Cabaret music, with pianist Jimmy Roberts. Citicorp Market at 6. Free.

ARLENE ADLER, vocalist. Lincoln Center Library at 4. Free.

DONALD NOEL SHAW, pianist. Music of Bach, Bryant, Mozart, Schubert, Beethoven. Lincoln Center Library at 4. Free.

MARK SALMAN, pianist. Music of Liszt, Chopin. Trinity Church, Broadway at Wall St. at 12:45. Free.

DANIEL PONCE & JAZZBATA—Latin jazz. Soundscape, 500 W. 52nd St. (581-7032), at 9. $7.

JUILLIARD CHAMBER ORCHESTRA, Gilles Auger conductor; with several soloists. Bach's First Suite for Orchestra; Vivaldi's Concerto in b for 4 violins; Grieg's Two Elegaic Pieces for String Orchestra; Donizetti's English Horn Concerto in G; Mozart's Symphony No. 29. Juilliard Theater, Lincoln Center, at 8. Free; tickets available from 9:30 a.m.

PETER GORDON—See 1/10.

MUSIC LIVE!—Political rock and salsa with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Tuesday, January 11

PHILADELPHIA ORCHESTRA, Stanislaw Skrowaczewski conductor; pianist Alexis Weissenberg. Weber's *Euryanthe* Overture, Brahms's Piano Concerto No. 1, Shostakovich's Symphony No. 1. Carnegie Hall at 8. $9.

NEW YORK PHILHARMONIC, Zubin Mehta conductor; Witold Lutoslawski, guest conductor; cellist Roman Jablonski. Lutoslawski's *Novelette,* Cello Concerto, and Concerto for Orchestra. Avery Fisher Hall at 7:30. $6-$22.

LAURENTIAN STRING QUARTET—Works by Haydn, Dvorak, Ravel. Merkin Concert Hall at 8. $6.

FRED MARCUSA, flutist/**BOB COLLINS,** pianist. Works by Bach, Donizetti, Telemann, Schumann, Genin. Carnegie Recital Hall at 8. $7.

MENDELSSOHN STRING QUARTET—Beethoven's Quartet in f, Op. 95, "Serioso;" Ives's Quartet No. 1; Webern's Six Bagatelles, Op. 9; Mendelssohn's Quartet in D, Op. 44, No. 1. 92nd St. Y at 8. $5, $7.

EMANUEL VARDI, violist; percussionist David Carey, pianist Norman Carey. Nardini, Schumann, Bax, Stravinsky, Vardi, Moore (world premiere). Alice Tully Hall at 8. $5-$10.

Wednesday, January 12

ISAAC STERN, violinist, with pianist Andrew Wolf. Mozart's Sonata in G, K. 301; Beethoven's Sonata No. 9, "Kreutzer;" Schumann's Fantasiestücke, Op. 73; Bartók's Sonata No. 1. Carnegie Hall at 8. $10-$12.50.

MONTSERRAT CABALLE, soprano, with pianist Lawrence Skrobacs. Songs by Mompou, Toldra, Vives, Obradors, Serrano, and other Spanish composers. Avery Fisher Hall at 8. $8-$15.

MISHA DICHTER, pianist. Handel's Suite in E; Brahms's Variations and Fugue on a Theme by Handel, Op. 24; Debussy's *Suite Bergamasque;* three movements from Stravinsky's *Petrushka.* 92nd St. Y at 8. $10-$15.

SUZANNE SUMMERVILLE, mezzo-soprano/**THEODORE DECORSO,** clarinetist/**ROBERT McCOY,** pianist. Music of Marx, Wolf-Ferrari, Corey Field, Dvorak, Ravonna Martin. Carnegie Recital Hall at 8. $6.

MUSIC TODAY, Gerard Schwarz, conductor. Works of Varèse, Grainger, Schreker, Shulamit Ran (N.Y. premiere). Merkin Concert Hall at 8. $7.

SADAO HARADA, cellist, with pianist Maria Stroke. Works of Bach, Brahms, Franck. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. $6.

CONCERT CHORALE, from Southwest Missouri State University, Guy B. Webb director. Music by Papa, Senfl, Josquin, Rheinberger, Mendelssohn, Ives, others. Alice Tully Hall at 8. $6-$8.

ALVIN LUCIER—Music for pure waves, bass drums, acoustic pendulums, singers, dancers, and unattended percussion. Marymount Manhattan Theater, 221 E. 71st St. (279-4200), at 8. $8.

MANNES CHORUS—Amy Kaiser, conductor. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

MICHEL SZCZESNIAK, pianist. Music of Bach, Beethoven, Bartók. Interlude, 137 Greene St. (420-0757), at 8. $5.

MAMA I WANT TO SING—A story in concert featuring Tisha Campbell, Rosalyn Burrough, Carolyn Dennis, A.G.E. for Christ Ensemble. Fordham University Theatre at Lincoln Center, Amsterdam Ave. and 60th St. (532-2925), at 8. $8, $10.

JOY IN SINGING, Winifred Cecil conductor. Lincoln Center Library at 5:30. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

ANDRES CARDENES, violinist. Bach, Bartók, Beethoven, Prokofiev, Tchaikovsky. Brooklyn College at 8. $5.

Thursday, January 13

NEW YORK PHILHARMONIC, Larry Newland conductor; mezzo-soprano Janice Meyerson. Carter's Variations for Orchestra; Bernstein's "Jeremiah" Symphony; Sibelius's Symphony No. 5. Avery Fisher Hall at 8. $6-$22. Note: open rehearsal of this program Thurs. at 9:45 a.m. $3.

WAVERLY CONSORT—"Italia Mia," music of Florence, including "The Florentine Trecento," music by Dufay, Verdelot, others. Alice Tully Hall at 8. $9.50, $10.50.

NEW YORK NEW MUSIC ENSEMBLE, sopranos Jane Bryden, Beverly Morgan. Robert Black conductor. Works of Pace, Boulez, others. Carnegie Recital Hall at 8. $6.

JOEL CHADABE, with percussionist Jan Williams. Music for computer and percussion. Marymount Manhattan Theater, 221 E. 71st St. (279-4200), at 8. $8.

ELIZABETH WRIGHT, pianist. Works by Mozart, Beethoven, Rochberg, Ravel. Merkin Concert Hall at 8. $6.

ROBIN GREENSTEIN, guitarist. Jazz and popular music. Citicorp Market at 6. Free.

AMERICAN CHAMBER TRIO—Brahms's Piano Trio No. 2 in C. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

MAMA I WANT TO SING—See 1/12.

GLENN BRANCA, composer-musician, with the world premiere of his Symphony No. 3 (*Gloria*). Performers on homemade instruments include Branca, Jeffrey Glenn, Ess. BAM at 8. $8, $12.50.

BARGEMUSIC RESIDENT MUSICIANS—Viola sonata to be announced; Ravel's *Scheherazade;* Fauré's Piano Quartet in c, Op. 15. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $6.

Friday, January 14

JUILLIARD QUARTET—Beethoven's Rasumovsky Quartets: Op. 59, Nos. 1, 2, and 3. Carnegie Hall at 8. $6-$12.50.

NEW YORK PHILHARMONIC—At 2. See 1/13.

ELAINE COMPARONE, harpsichordist / **ANI KAVAFIAN,** violinist/**FRED SHERRY,** cellist. "The Bach Winterfest." Sonatas and trios by J.S. and C.P.E., and other works by W.F. St. Joseph's Church, Sixth Ave. and Washington Pl. (666-9427), at 8:30. $8.

NORTH STAR CONSORT — Mezzo-soprano Suzanne Summerville, clarinetist Theodore DeCorso, pianist James Johnson. Works by Zaimont, Spohr, Persichetti. Carnegie Recital Hall at 8. $6.

NICOLAS COLLINS/RON KUIVILA—Music using computers, modified electric guitars, microkeyboards, et al. Marymount Manhattan Theater, 221 E. 71st St. (279-4200), at 8. $8.

JUILLIARD PERCUSSION ENSEMBLE, Roland Kohloff director. Chamber music by Mozart, Ravel, Cirone, Albeniz, others. Alice Tully Hall at 8. Free.

MARILYN CRISPELL QUARTET, and guest Olatunji. Soundscape, 500 W. 52nd St. (581-7032), at 9. $7.

MAMA I WANT TO SING—See 1/12.

GREGORY GUNDER, tenor/**JOHN EVANS,** pianist. Britten's *On This Island.* Church of the Covenant, 310 E. 42nd St. (697-3185), at 12:15. Free.

LAURIE CARLEY, vocalist. Lincoln Center Library at 4. Free.

ALBERT DAILEY, jazz pianist. Jazz at Noon: a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

GLENN BRANCA—See 1/13.

JEAN HAKES, soprano, with pianist Michael Rogers. Brooklyn College at 8. $3.

BACH: A LIFE IN PICTURES—A sound film by Dr. Nick Rossi; also violist Pierre-Henri Xureb plays a Bach suite. Bowne St. Community Church, 143-11 Roosevelt Ave., Flushing (359-1553), at 8. $3.

JIM LUCAS, concertina and tinwhistle. Traditional music of American and the British Isles. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $2.50.

MEL TORME/THE GREAT GUITARS/ROB MCCONNELL AND THE BOSS BRASS—Salute to Jazz, Orrie de Nooyer Auditorium (Bergen Tech), Hackensack, N.J. (201-825-8793), at 8:30. $23.50-$25.50.

Saturday, January 15

MUSICA AETERNA ORCHESTRA, Frederic Waldman conductor; cellist Janos Starker. Rossini's Overture to *La Gazza Ladra;* Bizet's Petite Suite d'Orchestra from *Jeux d'Enfants,* Op. 22; Schubert's Symphony No. 8; Dvorak's Cello Concerto in b, Op. 104. Metropolitan Museum at 8. $10.

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; violinist Elmar Oliveira. Respighi's *The Birds;* Mendelssohn's Violin Concerto in e, Op. 64; Mahler-

Britten Minuet from Symphony No. 3; Honegger's Symphony No. 2. 92nd St Y at 8. $9.50, $11.

METROPOLITAN ENSEMBLE OF NEW YORK, Mamoru Takahara music director; violinist Erick Friedman, cornetist Terumasa Hino. Albinoni's Sonata for Strings and Continuo in g, Op. 2, No. 6; Mozart's Violin Concerto No. 5 in A, K. 219; Higuchi's Cornet Concerto (world premiere); Haydn's Symphony No. 22, "The Philisopher." Alice Tully Hall at 3. $6-$20.

COLLEGIATE CHORALE, Robert Bass conductor; mezzo-soprano Kimball Wheeler. Suits's "A Prodigal Voice" (world premiere), Mozart's *Requiem,* other works. St. Vincent Ferrer Church, Lexington Ave. and 66th St. (621-9090), at 8. $5, $10.

WAVERLY CONSORT—See 1/13.

NEW YORK PHILHARMONIC—See 1/13.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with guests violinist Dong-Suk Kang, cellist Nathaniel Rosen. Kodaly's Duo for Violin and Cello in a, Op. 114; Mozart's Quintet for Clarinet and Strings in A, K. 581; Dvorak's Trio for Violin, Cello, Piano in e, "Dumky." Paula Cooper Gallery, 155 Wooster St, at 6. $6; cushion seating, at door only.

EUTERPEAN CHORAL ENSEMBLE, Philip A. Olsen director; pianist Ross Barentyine. Monteverdi, Schütz, Wilby, Brahms, Schumann, others. St. Peter's Church, Lexington Ave. and 54th St. (873-4017), at 8. $6.

ELAINE COMPARONE, others. At St. Michael's Church, 225 W. 99th St., at 8:30. See 1/14 for program details. $8.

DAVID BEHRMAN/PAUL DEMARINIS/GEORGE LEWIS—Music for micro-computer-controlled instruments, synthesizers, electronics, and trombone. Manhattan Marymount Theater, 221 E. 71st St. (279-4200), at 8. $8.

COLEMAN BLUMFIELD, pianist. Music of Babin (world premiere), Mozart, Brahms, Schubert, Stravinsky. Merkin Concert Hall at 8. $7.50.

HAVANA SINGS—An anthology of Cuban music. Gramercy Arts Theatre, 138 E. 27th St. (889-2850), at 8. $8.

MAMA I WANT TO SING—See 1/12.

JANE IRA BLOOM ENSEMBLE—Jazz, with saxophonist Jane Ira Bloom, bassist Cecil McBee, pianist Fred Hersch, drummer Billy Hart. Citicorp Market at 8. Free.

THE DIVINE MONOCHORD, with Iris Lord and Bern Nix. Soundscape, 500 W. 52nd St. (581-7032), at 9. $7.

YOUNG ARTISTS CONCERT—Lincoln Center Library at 2:30. Free.

VASANT RAI—Music of North India. Alternative Museum, 17 White St. (966-4444), at 8. $6.

GLENN BRANCA—See 1/13.

MEL TORME—At 8. See 1/14 *for other details.*

Sunday, January 16

ANDRE-MICHEL SCHUB, pianist. Mozart, Mendelssohn, Schumann, Beethoven, Liszt. Carnegie Hall at 3. $6-$12.50.

MARILYN HORNE, mezzo-soprano, with pianist Martin Katz. Italian and English songs. Alice Tully Hall at 8. $15.

RAFAIL SOBOLEVSKY, violinist. Brahms, Beethoven, Schubert, Shostakovich, Ravel. Carnegie Hall at 8. $5-$10.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER— See 1/15 for program. Alice Tully Hall at 5. $12.

NATIONAL ORCHESTRA OF NEW YORK CHAMBER ENSEMBLE, Roger Nierenberg conductor; pianist Ann Schein. "Three Generations of Mozart." Carnegie Recital Hall at 2. $6.

JANOS STARKER, cellist, with pianist Shigeo Neriki. Courperin-Bazelaire, Bach, Stravinsky, Brahms. Town Hall at 2. $3 standing room.

MENDELSSOHN STRING QUARTET—Beethoven, Mozart, Ravel. New School Auditorium, 66 W. 12th St. (741-5689), at 2. $4.50.

OCCASIONAL SINGERS/DOWNTOWN CHAMBER PLAYERS, Gil Robbins and Mimi Stern-Wolfe conductors. "If Music Be the Love of Food, Then. . ." Dedicated to the glories of food. Drogin, Scarim, Bernstein, Strauss, Telemann, Satie, others. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 3. $5.

LEXINGTON TRIO—Carnegie Recital Hall at 5:30.

WALTER TURNBULL, tenor, with pianist Warren George Wilson. Works by Wolf, Britten, Purcell, John Carter. Merkin Concert Hall at 3. $10.

STEPHEN ROBINSON, guitarist. Music of Dowland, Bach, Sor, Torroba, Castelnuovo-Tedesco, Schiffman. Merkin Concert Hall at 8. $8.

JEFF ISRAEL & ANTON PAWLOWSKY, guitarists. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. $3.

NORTH/SOUTH CONSONANCE, with Manuel Enriquez, composer/violinist. Music of Enriquez, Revueltas, Lifchitz, Falla, Beethoven. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 3. Free.

SARAH CARTER, cellist/**SARAH TRAUTMAN,** flutist/**MARILYN REYNOLDS,** violinist. Music of Ravel, Haydn, Crumb. Interlude, 137 Greene St. (420-0757), at 3. $5.

DENISE KAHN, pianist. An evening of chamber music. Interlude, 137 Greene St. at 7:30. $5.

MOREAU BRASS ENSEMBLE—Citicorp Market at 12 noon. Free.

HAVANA SINGS—At 7. See 1/15.

MUHAL RICHARD ABRAMS ORCHESTRA, with vocalist Janette Moody. "Muhal Plays Muhal." Symphony Space at 4. $12.

STEVE SHELMIRE AND FRIENDS—Folk music. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4 donation.

JUILLIARD PRE-COLLEGE ORCHESTRA, Roger Nierenberg conductor. Liszt, Mendelssohn, Brahms. Juilliard Theater, Lincoln Center, at 8. Free.

DAVID BEHRMAN, others. At 4. See 1/15.

Y CHAMBER SYMPHONY—At 3. See 1/15.

GLENN BRANCA—At 2. See 1/13.

BARGEMUSIC CHAMBER PLAYERS—At 1:30 and 4. See 1/13.

AEOLIAN CHAMBER PLAYERS, with French-hornist Philip Myers, violist Eugene Becker, narrator Leonard Lief. Mozart, Stravinsky, Brahms. Lehman College Center, Bedford Park Blvd. West, Bronx, at (960-8211), at 3. Free.

HILTON RUIZ QUINTET—Afro-Cuban jazz. East Harlem Performing Arts Auditorium, First Ave. and E. 101st St., at 2:30. $3.

JEFFREY JOSEPH NUSSBAUM, trumpet/**PETER HIRSCH,** French horn/**DALE TURK,** bass trombone. Works by Poulenc, Wolpe, Theobald, Diemente, Persichetti. Queens Museum, N.Y.C. Bldg., Flushing Meadow, at 2:30. Contribution.

MEL TORME, with George Shearing, Rob McConnell, the Boss Brass. At 8. See 1/14 for other details.

CONCERTS IN CHURCHES—Pianist Alison Deane, violinist Arturo Delmoni, violoncellist Richard Locker. Beethoven Sonatas in D and in A, and the "Ghost" Trio, in D. Christ and St. Stephen, 122 W. 69th St., at 3. $5. . . Renaissance Ensemble of Baltimore (N.Y. debut). "Greensleeves and Other Delights," Elizabethan music. Corpus Christi, 121st St. east of Broadway, at 3. $6. . . Epiphany Artists in an operatic afternoon. Epiphany, 1393 York Ave., at 2:30. $5. . . Jan Opalach, bass-baritone, with pianist Jeffrey Goldberg. Songs of Schubert and Wolf. Cathedral School Common Room, St. John the Divine, Amsterdam Ave. and 111th St., at 6. $10 (benefit for the school choristers). . . Collegiate Chorale. St. Paul Apostle, Columbus Ave. and 59th St., at 3. See 1/15 *for program. . .* St. Thomas, Fifth Ave. and 53rd St. At 4: Choral Evensong, music by Murchie, Wood; offering. At 5:15: Andre D. Lash, organist.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 14—Mon., 1/10, at 8: Debussy's *Pelléas et Mélisande,* Levine conducting; with Pilou, Duesing, van Dam, Hines, Taillon. 1/11 at 8: Verdi's *Il Trovatore,* Santi conducting; with Negri, Cossotto, Mauro, Pons, Cheek. 1/12 at 8: Mozart's *Idomeneo,* Levine conducting; with Valente, Behrens, von Stade, Pavarotti, Lewis. 1/13 at 8: Offenbach's *Les Contes d'Hoffmann,* Rudel conducting; with Rolandi, Malfitano, Troyanos, Bybee, Riegel, Morris, Velis, Laciura, Macurdy, Chookasian. 1/14 at 8: *Pelléas et Mélisande;* same as 1/10. 1/15 at 2: *Idomeneo;* same as 1/12 (broadcast, WQXR). 1/15 at 8: *Il Trovatore;* same as 1/11.

Other

MASKARADE, by Carl Nielsen; based on Ludvig Holberg's comedy. Bronx Opera Co., Michael Spierman conductor. Hunter College Playhouse, Park Ave. near 69th St. (787-1400). 1/14, 1/15, at 8. $6 and $8.

CATERINA CORNARO, by Donizetti. Bel Canto Opera, Igor Chichagov conducting. Robert F. Wagner Junior H.S., 220 E. 76th St. (535-5231). 1/15, 22, at 7:30; 1/16, 23 at 2:30. $7.50.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Wed.-Fri. at 7:30, Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Thru 1/16: Gilbert and Sullivan's *H.M.S. Pinafore.* Tues.-Thurs. $7-$12. Fri.-Sun. $7-$12.50.

THE MIKADO, by Gilbert and Sullivan. Manhattan Savoyards, Queens Symphony Orchestra, David Katz conducting. Queens College Colden Center, LIE and Kissena Blvd., Flushing (793-8080). 1/15 at 8. $10, $12.

Dance

American Ballet Theatre II
At the Joyce Theater

1/11 THRU 1/16—$12-$15 (242-0800). 1/11 at 8: Gala performance (call 477-3030 ext. 246 for information). 1/12 at 8: *Vivaldi Variations, Pas des Déesses, Sequels, Grand Pas* from *Raymonda.* 1/13 at 8: *Tribute, One in Five, Passage, Bournonville Divertissement.* 1/14 at 8: *Tribute, Diary, Pas des Déesses, Grand Pas* from *Raymonda.* 1/15 at 2; *One in Five, Canto Indio, Pas des Déesses, Grand Pas* from *Raymonda.* 1/15 at 8: *Vivaldi Variations, Belong, Sequels, Grand Pas* from *Raymonda.* 1/16 at 2: *Fragments, One in Five, Belong, Bournonville Divertissement.* 1/16 at 7, *Tribute, Passage, Canto Indio, Bournonville Divertissement.*

The Joffrey Ballet
At City Center

THRU 1/16—$5-$40. 1/11 at 8: *Celebration, Transfigured Night, Offenbach in the Underworld.* 1/12 at 8: *Trinity, Illuminations, Pineapple Poll.* 1/13 at 8: *Les Patineurs, Transfigured Night, Offenbach in the Underworld.* 1/14 at 8: *Light Rain, Deuce Coupe II, Fire, Trinity.* 1/15 at 2: *Les Patineurs, Transfigured Night, Pineapple Poll.* 1/15 at 8: *Suite Saint-Saëns, Pas des Deésses,* new Arpino ballet, *The Green Table.* 1/16 at 2: *Celebration, Transfigured Night, Pineapple Poll.* 1/16 at 7:30: *Light Rain, Deuce Coupe II, Fire, Trinity.*

New York City Ballet
At the New York State Theater

THRU 2/20—$3-$30. 1/11 at 8: *Divertimento No. 15, Davidsbündlertänze, Gershwin Concerto.* 1/12 at 8: *Ballo della Regina, Davidsbündlertänze, Symphony in Three Movements.* 1/13 at 8: *Mozartiana, Concerto for Two Solo Pianos, The Magic Flute.* 1/14 at 8: *Apollo, The Magic Flute, Who Cares?* 1/15 at 2, *Divertimento No. 15, Davidsbündlertänze, Symphony in Three Movements.* 1/15 at 8: *Donizetti Variations, Four Chamber Works, Tschaikovsky Piano Concerto.* 1/16 at 1: *Mozartiana, The Magic Flute, Who Cares.* 1/16 at 7: *Four Chamber Works, Scherzo a la Russe, Monumentum/Movements, Gershwin Concerto.*

Other

BOULDER JAZZ DANCE COMPANY—Works by Boulder, Colo., choreographers and composers. Larry Richardson's Dance Gallery, 242 E. 14th St. (924-0077). 1/14, 15 at 8, 1/16 at 3 and 8. $5.

SUSAN BRAHAM AND SUSAN BROWN—Collaborative duet and solo works. The Kitchen, 484 Broome St. (925-3615). 1/15, 16 at 8:30. $5.

CHRISTINE BRODBECK/CAITLIN CORBETT—Solo and autobiographical pieces./"Holes in Me," exploring the intention of movements. The Kitchen, 484 Broome St. (925-3618). 1/13, 14 at 8:30. $5.

KATHY DUNCAN/TRANSITION—Program of three works. Washington Square Church, 135 W. 4th St. (279-9321). 1/13-16 at 8. $5.

NANCY DUNCAN, with Codanceco, a collaborative company produced and directed by Duncan. Pace University, Schimmel Center (285-3715). 1/15 at 8, 1/16 at 2 and 7. $6.

JAZZDANCE, the Danny Buraczeski Dance Co., in "On the Side of Light," a N.Y. premiere. Brooklyn College Whitman Hall (434-1900). 1/15 at 8, 1/16 at 2. $7-$10.

JEANNIE HUTCHINS—Her new piece, *Here for the Duration.* White Dog Space, 54 White St. (349-2210). 1/13 and 14 at 8, 1/15 at 8 and 10. $5.

ALICE KALTMAN AND DANCERS—*Somnambula* and other works. 85 Mercer St. 1/14-16 at 8. $5.

DAWN KRAMER—N.Y. premiere of "Housewares," an evening-length work. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 1/14, 15 at 8; 1/16 at 3. $5.

MICHIYO & DANCERS, assisted by Xoregos Performing Company. Hirabayashi Dance Theater, 330 Broome St. (557-7461). 1/14, 15 at 8. $5.

PINWHEELS AND VICTIMS—Two new works and two revivals, choreographed by Claudia Gitleman. Emanu-el Midtown YM-YWHA, 344 E. 14th St. (673-2207). 1/15, 16 at 8. $6.

RIVERSIDE SAMPLER II, with Evelyn Shepard, Patrick Bissell, Douglas Hamby Dance Co., Pablo Savoye, others, in a varied program. Riverside Church, the Drive at 122nd St. (864-2929). 1/12, 14, 15 at 8; 1/16 at 2. $6.

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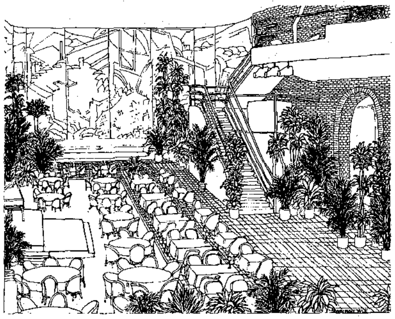

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OTHER EVENTS

Happenings

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

NEW YORK NATIONAL BOAT SHOW—The Coliseum, 1/15-23; Sat. 10-10; Sun. 11-7; weekdays noon-10. $5; children under 12, $2. 550-plus sail and power boats from luxury yachts to sailboards; also the *African Queen*, from the movie of 1951, and a retrospective show of art from America's Cup races since 1851... Fanciers of traditional, old-fashioned craft might want to drop by the lower level in Grand Central Terminal to ogle the fleet of "good wooden boats," on view 1/10-24. These yacht tenders and recreational rowboats and sailboats were built in Maine—and here's to them!

MARTIN LUTHER KING, JR. DAY, 1/15, will be noted in several celebrations, one at St. Paul the Apostle Church, Columbus Ave. and 60th St., 7-9:30. Jazz-classical musician David Amram, the Brooklyn Boys Chorus, a Senegalese-inspired dance group called "A Touch of Folklore and More," klezmer and other Yiddish music, and slides on civil rights as background to some of Dr. King's words. Free... "I Too Sing America" is a poetry-prose-song-dance program on the Afro-American spirit, with Salt & Pepper Mime, New Ensemble Actors, others. See it at the Lincoln Square Neighborhood Center, 250 W. 65th St. (874-0860), 1/14 at 8, 1/15, 16 at 4 and 8; $6, to benefit neighborhood young people... The Brooklyn Botanic Garden salute is 1/16, 10:30-4, at 1000 Washington Ave. (622-4433). A program for children, "The Black Contribution to the American Way," starts the morning off with talks on agriculture, sports, music, etc. (free); there are guided tours of the Conservatory (at 1; 25 cents) At 2, a talk on the gardens of New York City by Arthur J. Shepard, and at 3, Tania Leon conducts a concert by the Brooklyn Philharmonic of works by her, Parkinson, Eubie Blake, and Stravinsky ($2). Also films at various times during this special day.

"MERMAN, So Who Could Ask for Anything More?" is an original revue in tribute to a real Broadway original, Ethel Merman—she of the indefatigable vocal cords. It's being given one time only, 1/15 at the Donnell Library Center, 20 W. 53rd St., at 2:30. A half dozen performers will belt out songs made famous by "the Merm," from shows like *Panama Hattie, Anything Goes,* and *Gypsy*. Directed and choreographed by Jeffery K. Neill, it's all free.

Tours

CENTRAL PARK—1/16, meet at 2, the Delacorte Theater, 80th St. south of the Great Lawn, for "Winter Green in the Landscape," a tour of the park's conifers, the Pinetum, and Winter Drive, with Geraldine Weinstein, park horticulturist. Free.

OUTDOORS CLUB—For information on more demanding hikes, write P.O. Box 227, Lenox Hill Station, N.Y. 10021. Meanwhile: 1/16, a city nature walk in Central Park, 4-5 miles. Take lunch, meet 11 a.m. at Fifth and 64th St. entrance. $1 (998-3793).

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself. 1/15: Birdwatching at Jamaica Bay Wildlife Refuge. Take binoculars and lunch; meet 10:30 a.m. at exit of Broad Channel station of the A train to Rockaways, or at 11:15 at the Refuge. Free. 516-676-0329, information.... Phone for details on the more arduous hikes. (697-5895).

PARK WALKS AND WORKSHOPS IN THE BOROUGHS, with the Urban Park Rangers, all free. In Brooklyn (856-4210): 1/16, meet at 1, at Grand Army Plaza Arch for a tour of the arches of Prospect Park. 1/16, meet at 2, at Children's Farm, Prospect Park Zoo; for a stable tour and horse-care lecture. Work jeans a must... Bronx (822-4450): 1/16 at 1, meet Van Cortlandt Park Visitors Center, 242nd St. and Broadway, for a tour of Indian history.

Sports

HOCKEY—**Rangers,** Madison Square Garden (563-8000). $6-$17. 1/12 at 7:30, vs. Winnipeg. 1/16 at 7:30, vs. Philadelphia... **Islanders,** Nassau Coliseum (516-794-4100). $13-$20. 1/11 at 8:05, vs. Winnipeg. 1/15 at 8:05, vs. Los Angeles.

TENNIS—Volvo Masters tournament, with top players, opens 1/18 at Madison Square Garden. See next week for details. Info: 685-8780.

BASKETBALL—N.Y. Knicks, Madison Square Garden (563-8000). 1/11 at 7:30, vs. Golden State Warriors. 1/17 at 7:30, vs. Chicago Bulls.

COLLEGE BASKETBALL—Season double-header: Fordham vs. St. Peter's; Syracuse vs. Seton Hall. Madison Square Garden, 1/15 at 7. $6-$11 (564-4400).

BOXING—All-star pro matches, Madison Square Garden (564-4400), 1/14 at 7:30. $10, $15.

INDOOR SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). $4-$11. 1/12 at 8:05, vs. Memphis. 1/14 at 8:05, vs. Los Angeles. 1/17 at 8:05, vs. Cleveland.

AMATEUR HOCKEY—Annual N.Y.C. Police vs. Firemen game. Madison Square Garden (564-4400), 1/16 at noon. $5.

RACING—The thoroughbreds are at Aqueduct, Jamaica, Queens (641-4700). Daily ex. Tues. Post time 12:30, Sun. 1:05. $2... Yonkers Raceway, Westchester (914-968-4200). Trotting races nightly at 8, except Sun., thru 1/15. $2.25, $3.25.

Children

For details on continuing children's entertainment, see last week's issue.

TOY SYMPHONIES—Little Orchestra Society "Happy Concert for Young People," Dino Anagnost conductor, with Lisl Weil illustrating Rossini's *La Boutique Fantasque*. Also musical salute to toys, by Arnold, Herbert, Debussy. Avery Fisher Hall, 1/15 at 11 a.m. and 1. $6-$12, available at 10 a.m.

THE MUPPETS: PAST, PRESENT, AND FUTURE—Exhibit on everybody's favorites, 1/11 for six weeks. Also film presentations from *The Steve Allen Show, Today, Sesame Street,* from early days to now. Museum of Broadcasting, 1 E. 53rd St. (752-4690). Open Tues.-Sat. 12-5. $1.50, children under 13; students, $2; adults, $3.

A CENTURY OF DOLLS—More than 300 old dolls, 1870-1970, from an inch to three feet in height. At Park Avenue Plaza arcade, 55 E. 52nd St. 8 a.m.-11 p.m., thru 2/1.

BALINESE DANCE—Desak Suarti and Desak Suarni perform traditional dance. Asia Society, 725 Park Ave. (288-6400). 1/15 at 2:30. $7; children,

ALEXANDER GRAHAM BELL—A musical comedy, at Dalton School's Martin Theater, 108 E. 89th St. (722-5160). 1/15 at 2. $3.

A VISIT FROM SANTA—Alice May's Puppets. Origami Center of America, 31 Union Square West (255-0469). Sun. thru 1/16 at 2. $2.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). Exhibit, thru 3/6: The Gilded Age in Dolls... 1/15 at 1:30, *Tales From Alice in Wonderland,* by Classical Arts Theatre. $2.50... At 2:40, "Please Touch," a demonstration in a Dutch 17th-century Room. $1... 1/16 at 3: "Figaro and Friends," an introduction to Rossini's *Barber of Seville,* with Elinor Amlen and others. $3.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "Hansel and Gretel." Sat. and Sun. at 1:30; "Little Red Riding Hood," Sat. and Sun. at 3. Reservations. $3.50.

MICHAEL TAUBENSLAG PRODUCTIONS—1/16: "Puss in Boots" at 1, "Jack and the Beanstalk" at 2:30. Jan Hus Playhouse, 351 E. 74th St. $3.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. Guided tours, Sat. Sun. at 3:30... 1/15 at 1:30: "Man, Muscles, and Machines," parent-child workshop... 1/16 at 1:30: Dancer-choreographer Judith Janus with "Bugs," dances based on insects' habits and movements... Free with museum admission.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. Special exhibit: "Discover Dolls: Reflections of Ourselves." 300 international favorites.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: oyster soup with fresh herbs, rack of lamb with mustard seeds, crisp duckling with Cape Cod cranberry sauce. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, *red snapper grenobloise.* B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. soft shell crabs, roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. **(M)** AE.

OMEN—113 Thompson St., 925-8923. Casual. Kyoto style Japanese cuisine. Spcls: seafood, *chicken, Omen noodles. Res. sug.* L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(I-M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

TEMPLE GARDEN—16 Pell St., 233-5544. Dress opt. Mandarin-Szechuan. Res. nec. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-11, Fri.-Sun. to midnight. Chinese pastry Sat.-Sun. 10:30-3. Complete L & D. **(I)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11, Sat. to midnight, Sun. 1-10. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. *by opera and popular singers.* Closed Sun. **(M)** AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. **(M)** AE, CB, DC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

DAVID'S POT BELLY—98 Christopher St., 243-9614. Casual. American. Spcls: soup, hamburgers, salads, omelettes, homemade pies. L Mon.-Fri. 11 a.m.-5:30 a.m., Sat.-Sun. to 6 a.m. **(I)** No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

HUDSON RIVER CAFE—569 Hudson St., 255-1587. Casual. Regional American. Spcls: shrimp in pernod, pasta with caviar, filet mignon with green peppercorns. Res. sug. D Mon.-Sat. 6-midnight, Sun. to 10:30. Br Sun. noon-5. **(M)** AE, CB, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA CHAUMIERE—310 W. 4th St., 741-3374. Casual. French bistro/brasserie. Spcls: marinated steak of lamb grilled with French herbs, baby bay scallops in saffron sauce, jumbo shrimps with provençale sauce. Res. sug. D only 6-11 daily. S Sun.-Thurs. to 2 a.m., Fri.-Sat. to 4 a.m. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

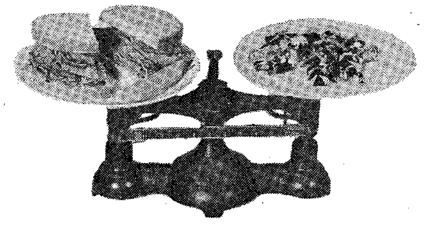
LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

MITALI—334 E. 6th St., 533-2508. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

Delicatessen Worth its Weight in Diamonds



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RESTAURANT DIRECTORY

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. American-Nouvelle. Spcls: roquefort beignets with apple purée, chicken with two mustards, grilled marinated quail with fresh sage. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Ent. **(M)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)** AE, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MARMALADE PARK—222 E. 39th St., 687-7803/4. Dress opt. Continental. Res. sug. Open Mon.-Sat. 5-11:45, Sun. to 9. Br Sun. noon-5. Outdoor garden. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. American-Continental. Spcls: sirloin steak, coconut shrimp in beer batter, seafood. Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight, Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. from 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **Tuesday's '76' —** 1461 First Ave., at 76th St., 879-7676. **(I)** AE, MC, V.

23rd STREET BAR & GRILL—158 E. 23rd St., 533-8877. Casual. American-Continental. Spcls: batter fried chicken, chinese baby-back ribs, smoked turkey & mozzarella sandwiches, chili. Open Mon.-Fri. 11 a.m.-2 a.m., Sat. noon-3 a.m., Sun. to 1 a.m. Br Sun. noon-4. Private parties for 25-60. **(I)** AE.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Sun.-Thurs. 4-9, Fri.-Sat. 4-11 p.m. **(I-M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francaise. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5:30-11, Sun. 5-10. Private parties. **(M)** AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zaruela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: escalope of veal, lacquered roast duckling. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. to 11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HEMINGWAY'S—58 E. 56th St., 688-9530. Casual. Continental-French. Spcls: roast duck with fruit glaze, steak au poivre, fresh pasta Alfredo. Res. sug. L Mon.-Fri. 11:45-4:30. D daily 5-10. Br Sat.-Sun. 11:45-4:30. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

KENNY'S STEAK PUB—565 Lexington Ave., bet. 50th & 51st Sts., 355-0666. Casual. American. Spcls: steak, chops, lobster tail. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Jacket required. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE JARDIN—248 E. 49th St., 355-1810. Casual. Country French. Spcls: boudin de fruit de mer, selle d'agneau en croûte, confit de canard. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Private parties for 20. Closed Sun. **(M)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

LE MADRIGAL—216 E. 53rd St., 355-0322. Dress opt. French. Spcls: mignon de veau aux morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern-Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, médaillons de veau aux girolles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle

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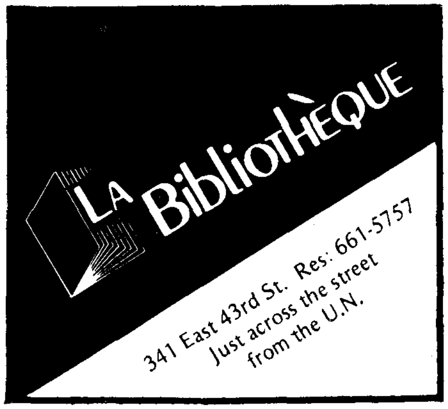
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ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

ST. JOHN—361 E. 49th St., 751-0416. Casual. American. Spcls: seafood platter, New York sirloin, hamburgers. L Mon.-Fri. noon-4. D daily 5-11. Br Sat.-Sun. noon-4. **(I)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(I)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sat. **(M)** AE, CB, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

ENCORE! CAFE—158 W. 44th St., 869-2672. Casual. French. Spcls: veal marengo, coquilles St. Jacques, quiche. Open Mon.-Fri. 11:30 a.m.-11:30 p.m. Br Sat.-Sun. 11:30-4:30. D Sat.-Sun. 4:30-11:30. Private parties for 50. Complete L & D. **(I)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1-2 hrs. later. **(I-M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IMPERIAL DRAGON WEST—45 W. 55th St., 582-6180. Casual. Chinese-Szechuan. Spcls: thrice fowled, crystal prawns, Peking duck. Res. sug. Open daily noon-midnight. Complete L. **(I-M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE QUERCY—52 W. 55th St., 265-8141. Dress opt. French. Spcl: fresh Dover sole, scallops. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

LORD JIM'S—1674 Broadway, at 52nd St., 247-1374. Casual. Continental-Seafood. Spcls: seafood puff, chicken zingara, marinated grilled chicken. Res. sug. L Mon.-Fri. 11:30-3. Br Sat. 11:30-3. D daily 4:30-midnight. Pianist Wed.-Sat. **(I-M)** AE, MC, V.

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouilli, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Ann Hampton Callaway Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

RESTAURANT RAPHAEL—33 W. 54th St., 582-8993. Dress opt. Nouvelle cuisine. Spcls: fricassée de moules au pistil de safron, daube de St. Jacques bordelaise, medaillons de veau au citron vert. Res. sug. L Mon.-Fri. noon-2. D Mon.-Fri. 6-9:30. Closed Sat.-Sun. **(E)** AE, DC.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-3. After-theater S Mon.-Sat. to 12:30, Sun. to 11. Parties. **(M)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

BEEFSTEAK CHARLIE'S—968 Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Sun.-Wed. 3:30-10, Thurs. to 10:30, Fri.-Sat. to midnight. **(I)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

CAFE FONDUTA—120 E. 57th St., 935-5699. Casual. Continental. Spcls: linguini with broccoli & clams, sautéed chicken & shrimps with fresh spinach & mushrooms, baby lamb chops with rosemary. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-10. Closed Sun. **(I)** AE.

COPENHAGEN—68 W. 58th St., 688-3690. Dress opt. *Scandinavian cuisine. Authentic smorgasbord.* Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Fri. 5-11, Sat. from 4. Closed Sun. & holidays. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

THE GALLERY—1063 First Ave., at 58th St., 759-4200. Casual. American-French. Spcls: breast of duckling with blackcurrent, escalope of salmon with sauce pernod and fresh dill, grilled rack of lamb with sage and thyme. Res. sug. L Mon.-Fri. noon-3:30. D daily 6-11. Br Sun. noon-3:30. Private parties for 50. **(M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. *Continental. Spcls: crêpes, steak Diane, sole* bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Robin Halpin Trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. L Mon.-*Fri. noon-2:30 D Mon.-Sat. 7-11:30. Private parties* for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

ANGUS COOPER—154 E. 79th St., 744-9372. Casual. Southern. Spcls: barbecued ribs, southern fried chicken, smothered pork chops. L Mon.-Fri. 11-4. D daily 4-3 a.m. Br Sat.-Sun. 11-4. Jazz pianist nightly. **(I)** No Credit cards.

BAUMER & CROOKS—1649 Third Ave., bet. 92nd & 93rd Sts., 831-8301. Casual. American-Italian. Spcls: marinated leg of lamb, broiled Norwegian salmon, cheddar cheese chicken pot-pie. Res. sug. D Mon.-Thurs. 5-11, Fri.-Sun. to midnight. Private parties. **(M)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

CHANDRA GARDENS—310 E. 86th St., 628-2642. Casual. S. Indian-Western Vegetarian. Spcls: dosais, iddly, vegetable curry, stuffed mushrooms, baked eggplant. Res. sug. L Tues.-Sun. noon-3. D Tues.-Sun. 5-10:30. Private parties for 50. Closed Mon. **(I)** AE, CB, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Ronny Whyte Duo Tues.-Sat. from 8:30. **(M-E)** AE, DC.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. *to midnight.* Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA FOLIE—21 E. 61st St., 765-1400. Jacket required.

French. Spcls: oysters in champagne with caviar, paupiette de sole Chantal, confit de canard. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1. Pre-theater D Mon.-Fri. 6-7:30, Sat. to 7. After-theater D Mon.-Sat. from 11. Dancing Sat. from 11. Free valet parking after 7. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(E)** No Credit Cards.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: steamed mussels, poached fillet of sole with pesto sauce, escalope of veal stuffed with spinach & cheese, pears in beaujolais. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

OSCARS SALT OF THE SEA—1155 Third Ave., bet. 67th & 68th Sts., 879-1199. Casual. American-Seafood. Spcls: broiled stuffed lobster, fresh shellfish, poached salmon. L daily 11:30-4. D Sun.-Thurs. 4-10:45, Fri.-Sat. to 11:45. Complete L & D. **(I-M)** AE, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 10:30. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: lemon chicken, chef's special fried shrimp, Szechuan dumplings. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-11, Fri.-Sat. to midnight. **(I-M)** AE, CB, DC, MC, V.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2. **(M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

AESOP'S TABLE—2787 Broadway, at 107th St., 662-0083. Casual. Greek. Spcls: lamb hunter style, moussaka, broiled fresh fish. Res. sug. Open Tues.-Sun. 11:30 a.m.-11:30 p.m. Private parties for 15-70. Closed Mon. **(I)** MC, V.

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. **(M-E)** AE, CB, DC, MC, V.

CAFE ELYSEE—200 W. 70th St., 787-7399. Casual. French. Spcls: filet mignon with green peppercorns, poached scallops with vegetables, minced sole with fresh pasta and foie gras, saddle of lamb. Res. sug. D Mon.-Sat. 5:45-12:30. Bar til 1:30. **(M)** AE.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

CIRO'S—1 Lincoln Plaza, 63rd St. & Broadway, 799-7722. Dress opt. French-Italian. Spcls: striped bass Triestina, shrimp with crabmeat alla Cece, capellini fruita di mare. Res. nec. L Mon.-Fri. noon-4. D daily 5-midnight. Br Sat.-Sun. noon-4. Private parties for 25. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. salad bar; shrimp, beer, wine, or sangria. Child's D. **Bayridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free salad bar; shrimp; unlimited beer, wine, or sangria. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. salad bar; shrimp; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. salad bar; shrimp; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

EL INCA—Jackson Heights, 85-01 Roosevelt Ave., 672-7756. Jacket required. Spanish-Continental. Spcls: paella Valencianna, Ecuadorian rice, seafood casserole. Res. sug. Open Mon.-Fri. noon-midnight, Sat. 1 p.m.-3:30 a.m., Sun. to 1 a.m. Private parties. Ent. nightly. **(M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488, and for folk music Folk Fone 594-6876.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 1/14, 15, The Barry Harris Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 1/10, Amy Duncan; Rev. Robert Lepley. 1/13-16, 20-23, Tal Farlow. 1/17, Jody Ebling; Walt White. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 1/12, T.S. Monk. 1/14, 15, Lee Andrews & The Hearts; Shep's Limelites; The Ad-Libs; The Laddins. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. 1/14-29, jazz pianist Teddy Wilson, Mon.-Sat. at 9 & 11:15. Sun., singer-pianist Arthur Siegel. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 1/13, Lew Gelfond & Bob Mellman. 1/15, Walt Michael & Company. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Tues.-Sat., Balaban & Cats. Wed., The Bill & George Simon Quintet. 1/16, Lou Stein Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 1/11-16, Esther Phillips Quartet, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 1/11, 18, Bill Fern's Rock Jam. 1/12, V-Effect. 1/13, Mark Black Band. 1/15, Libby Titus. 1/16, Hilary Morgan. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 1/10, 17, Bob Cunningham and Bross Townsend. 1/11-13, John Hicks. 1/14, 15, Marion Cowings with John Hicks. 1/18-20, Mal Waldron and Reggie Workman. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Graham Forbes Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Hod O'Brien Trio with Alicia Sherman. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

GRIFF'S PLAZA—Third Ave., at 37th St., 867-7179. 1/11, 12, pianist Fred Hersch with Marc Johnson and Joey Baron. 1/13-15, Fred Hersch with George Mraz and Akira Tara. Sun.-Mon. 7-11, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., The Judd Woldin Trio, play for dancing, alternating with Phil Della Penna & Chuck Folds. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

IL FIORE—407 E. 70th St., 879-6960. Sun., The Original Traditional Jazz Band. Wed., Le Jazz Hot Ensemble. Music from 7-10. AE, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. 1/14, 15, Jorge Dalto and the Interamerican Band. Music starts at 9. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. Sun. & Mon., pianist Junior Mance with Marty Rivera on bass. 1/11-15 , pianist Hank Jones with Victor Gaskin on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 1/10, 11, Bill Barron Quartet. 1/12-16, Red Garland Quartet with Charlie Rouse, Philly Joe Jones, & Larry Ridley. 1/17, 18, Ricky Ford Quartet. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. 1/10-22, Keely Smith, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 2/26, The George Shearing Duo featuring George Shearing and Don Thompson, two sets Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Tues.-Thurs. 8-1 a.m., Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 1/11, comedy night with Frankie Pace. 1/12, George Theiss Band; Stingers. 1/13, Billy Falcon Group; Richie Scarlet. 1/14, New York Samba Band. 1/15, Peggie Blue and Blue Pearl; Kevin Harris Band. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., The Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Jazz All Stars. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 1/11, Isinglass. 1/12, Jailbait. 1/13, Plasmatics. 1/14, Holly and the Italians. 1/15, Alan Vega; Lenny Kaye Connection. 1/18, Reds. 1/19, Slow Burn. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 1/10, Ed Palermo Big Band. 1/11, Bob Mintzer. 1/12, Gerardo Velez. 1/13, Onaje Alan Gumbs. 1/14, 15, Cissy Houston. 1/16, French Toast with Peter Gordon, Anthony Jackson, Steve Ferrone. 1/18, Armand Donelian with Eddie Gomez. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 1/11, Refugees. 1/12, Burke and Douglas. 1/13, The Boosters. 1/14, Girl Talk. 1/15, Dori Hartley; Tyranny Pop; Roy Garrett. 1/16, "Etiquette." No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 1/11-15, Pharoah Sanders Quartet. 1/18-22, Lester Bowie Quintet. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 1/11-15, Terry Burrell returns, Tues.-Sat. at 10 & midnight. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 1/10, Mongo Santamaria, Tipica '73, and Woody Shaw. 1/17, Tito Puente an his Latin/Jazz Ensemble with Bobby Rodriguez y La Compania. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 1/11-16, Frank Foster's "LivingColor." Shows at 10, 11:30, & 1 a.m. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 1/11-16, Jaki Byard and Eric Kloss, Tues.-Thurs. from 9:30, Fri. & Sat. from 10. AE, CB, DC, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 1/10, Haywood Henry. 1/11, 18, Chris Flory. 1/12-15, Django's Music. 1/16, Lee Konitz. 1/17, Shelbo's Jump Band. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 1/10-15, pianist Nina Sheldon with Eddie Gomez on bass. Sun. at 8:30, John Bunar with Phil Flanigan. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 1/10, Middle of the Road. 1/11, Peach Fish Pie. 1/12, Juke Joint. 1/13, Stan Rubin's Swing Era Band. 1/14, 15, Swing Fever. 1/16, Kate Toomey and the City Limits All Stars. 1/17, Blackwater. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 1/10, 11, Poco; Dan Daily. 1/12, Larry Coryell and Brian Keane. 1/13, A Salute to Buddy Holly. 1/14, 15, Horse Opra; Saddle Tramp. 1/18, McGuffy Lane; Smokey Boys. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. 1/10, 11, Steel Angel. 1/12-15, Tom Ruland. 1/16-19, Tom Russell. AE, DC, MC, V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 1/10-15, comedian Barry Berry & impressionist Frankie Pace, Mon.-Sat. at 9 and 11:15. Sun. at 9:30, talent showcase with m/c Hiram Kaston AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-~~Sat.~~ comedians Mel Martin and Dana Lorge. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., pianist George Young and singer Pamela Smith. Thurs., comedian Guy Davis. Fri.-Sat., magician Iman. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 1/15, Hey Jackson Trio, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 8-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Wed. & Thurs., Rock-and-Roll Live with David Johansen. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Peter Gerardi Duo & the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

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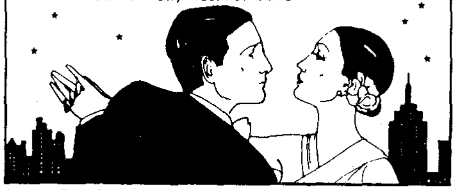

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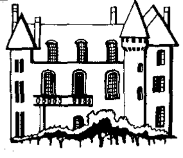

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NIGHTLIFE

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 1/11, Those Gennaro Sisters. 1/12, Michael Pace. 1/13, 15, Lois Sage. 1/11-15 at 11, Herb & Potato-musical comedy. AE, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. Wed. at 8:30, Rick Hardeman Quartet. 1/17 at 8, Jay Leonhart. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

INDIGO—41 E. 58th St., 308-4788. New supper club. Thru 1/18, *The International Follies* revue starring comedian Myron Cohen, and the Indigo dancers. Shows Mon.-Thurs. at 10, Fri. & Sat. 9:30 & 11:30. Dancing between and after shows to Indigo Orchestra. AE, CB, DC, MC, V.

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/cabaret. 1/15, 29, Liliane Montevecchi (moonlighting from 'Nine'). Shows at midnight. AE, CB, DC, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. **Upstairs:** *Martin Charnin's Upstairs at O'Neals'* featuring Douglas Bernstein, Randall Edwards, Bebe Neuwirth, Richard Ryder, Carole Schweid, and Sarah Weeks, Tues. at 8, Wed.-Sat. at 8 & 10:30, Sun. at 3. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Sun., Tues.-Thurs. at 9, Fri. & Sat. at 9 and midnight, "*Forbidden Broadway,*" a musical comedy satire. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 1/13, Vincent deMartino. 1/19, Karen Trott. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to *A Musical Tour Through New York City* with Julie Miller and Jewel in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II*, French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** 1/12-22, singer Mike Cerrati, Tues., Wed. at 9:30, Thurs.-Sat. at 9:30 & 11:30. Dancing between and after shows. AE, CB, DC, MC, V.

THE WILDCAT—227 E. 56th St., 486-7733. New York's newest cabaret featuring the Wildcat Girls, magician Norm Neilson,and comedian George Carl. Nightly at 8 and 11:30. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross his piano, his songs, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Chris Barrett, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 3/5, Joe Bushkin, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by John Morrow. **Sybils:** Thru 1/29, Dee Dee Kelly and The New York Express Tues.-Sat., at 9:30 & 11:15, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11. John Morrow plays Wed. & Thurs. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 755-5900. **Barclay Terrace:** Pianist-composer Irving Fields plays Mon. - Fri. from 5.30 - 10.30. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Robin Halpin Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Ann Hampton Callaway entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Cabaret-show lounge. Thru 1/22, Billy Fellows, Mon.-Sat. at 10:30 and 12:30. Live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **Grill:** Pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Disco from 8:30. Thru 1/29, The Glen Covington Trio, Mon.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Hideaway:** Thru 1/21, singer-pianist George Feyer, Tues.- Sat. from 9-1 a.m. **Cocktail Terrace:** The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden plays Sun. & Mon. AE, CB, DC, MC, V.

Background Music

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Mon.-Tues. from 7, singer-pianist Marian Taylor. Wed.-Sat. from 7, Nick Michaels. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist Albert Aprigliano entertains nightly. Music from 5 to closing. AE, DC, MC, V.

Piano Bars

CALLBACK—45th St. & Eighth Ave., 581-0500. Piano bar featuring Marcie Stein and Jimmy Hosbein. Open Wed.-Sat. 10-3. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins, Mon.-Fri., 9-midnight. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment featuring pianist Emmy Kemp, Tues.-Thurs. 8-midnight, Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Continental restaurant with pianist Johnny Earl entertaining Wed.-Sat. 8-midnight. Pianist Bob Hirschorn, Sun.-Tues. 8-midnight. AE, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. **Aquarium Lounge:** Singer-pianist Ronny Whyte with Frank Tate on bass, Tues.-Sat. from 8:30. AE, DC.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 1/10, Linda Stern; Pat Stanley. 1/11, Lois Kopf; Andre Montgomery. 1/12, Miriam Raikin; Gary Rosenberg. 1/13, Amelia David. 1/15, Nancy La Mott. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 1/11-15, 18-22, Ralph Sutton, Tues.-Thurs. at 8:30, Fri. & Sat. at 9. AE.

HARBOUR CLUB—55 Water St., 269-9233. A new restaurant/club with composer-pianist-singer Paul Roth entertaining, Tues.-Fri. from 5. AE, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Pianist/singer Byron Sommers in the lounge Tues.-Sat. from 7:30. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Open nightly from 9. Mon.-Tues. Carol O'Shaughnessy Wed.-Sun. Houston Allred. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Dan Riddle at the piano. Thurs., Jeanne Matisse. Fri., singer-pianist Karen Matter. Sat., singer-pianist Steve Pally. Music from 8:30. AE, DC, MC, V.

VILLAGE CORNER—Bleecker St. & LaGuardia Pl., 473-9762. Fri.-Tues., pianist Lance Hayward; Jim Roberts & Friends play Wed. & Thurs. AE, MC, V.

RADIO HIGHLIGHTS

Wed., Jan. 12

2:06/WQXR-AM/FM—Ibert: Suite Symphonique.

3:00/WNCN—Hindemith: Concert Music for Strings & Brass, Op. 50 (Ormandy).

4:00/WNCN—Music of the Middle Ages and Renaissance (French Polyphonic Ensemble).

5:00/WNCN—Borodin: Sym #2 in b (Varviso).

5:06/WQXR-AM/FM—Mozart: Fantasia in d.

6:00/WNCN—Haydn: Sym #102 in B-Flat (Bernstein).

6:30/WNYC—Bolcom: Open House (Sperry, Davies).

7:00/WNCN—Smit: Copernicus: Narrative & Credo (Hoyle/Smit).

8:00/WNCN—The Life and Adventures of Nicholas Nickleby (Royal Shakespeare Co.). Simulcast with WNEW-TV.

WNYC—Beethoven: String Qt in f, Op. 95 (Juilliard Qt).

8:06/WQXR-AM/FM—Rosenburg: Ballet Suite from Orpheus in Town.

11:00/WNYC—Kolb: Trobar Clus (Kolb).

Thurs., Jan. 13

2:06/WQXR-AM/FM—Warlock: Capriol Suite.

3:00/WNCN—J. Strauss. Jr. (trans. Berg): Wine, Women and Song Waltz, Op. 333 (Boston Sym Chamber Players).

4:00/WNCN—Stravinsky: Cto for Chamber Orch in E-Flat, "Dumbarton Oaks" (Davis).

5:00/WKCR—Opera Topics: Baritone Gene Boucher, featured guest.

WNCN—Bach: Brandenburg Cto #6 in B-Flat (Marriner).

6:00/WNCN—Praetorius: Terpsichore (Ferdinand Conrad Instrumental Ensemble).

6:30/WNYC—Berio: Sinfonia (Swingle Singers).

7:00/WNCN—Glière: Cto for Coloratura Soprano, Op. 82 (Sutherland/Bonynge).

8:00/WNCN—Nicholas Nickleby (See Jan. 12, 8 p.m., WNCN).

WNYC—Franck: Qnt in f for Piano & Strings (Chamber Music Society of Lincoln Center).

8:06/WQXR-AM/FM—Schubert: Incidental Music from Rosamunde.

11:00/WNCN—Mendelssohn: Qnt #2 in B-Flat, Op. 87 (Zukerman).

WNYC—Scriabin: Sonata Fantasie in g-sharp (Szidon).

Fri., Jan. 14

2:06/WQXR-AM/FM—Smetana: Sarka from My Country.

3:00/WNCN—Pierné: Variations Libres et Finale, Op. 51 (Laskine, Marion).

WNYC—Unreleased recordings by **Philip Glass.**

4:00/WNCN—Paganini: Sonata Concertata for Violin & Guitar in A (Ricci, Bitetti).

5:00/WNCN—Haydn: Cto for Oboe in C (Hucke).

5:06/WQXR-AM/FM—Prokofiev: Cinderella's Waltz from Symphonic Suite of Waltzes.

6:00/WNCN—Debussy: Sonata for Flute, Viola & Harp (Dwyer, Fine, Hobson).

7:00/WNCN—Sinding: Piano Cto in D-Flat, Op. 6 (Keller/Faerber).

7:30/WNYC—Puccini: Madama Butterfly (Patane).

8:00/WNCN—Handel: Coronation Anthem #2, "The King Shall Rejoice" (Rudolph, Lester/Deller).

8:06/WQXR-AM/FM—Bartok: Two Portraits, Op. 5.

9:00/WNCN—Morley, Dowland, Cornysh: Elizabethan & Jacobean music for voice & instruments (Schulman, Carp, Godburn, Bryden).

9:06/WQXR-AM/FM—Haydn: Sym #1 in D (Frühbeck de Burgos).

11:00/WNCN—Villa-Lobos: Quintette en forme de Chôros (New York Woodwind Qnt).

Sat., Jan. 15

10:00 a.m./WNCN—Brahms: Violin Cto in D, Op. 77 (Kremer/Karajan).

10:06 a.m./WQXR-AM/FM—Szervanszky: Flute Cto.

11:00 a.m./WNCN—16th century Italian Dance Music (Becket).

12:00/WNCN—Schubert: Qt #14 in d, "Death and the Maiden" (Juilliard String Qt.).

WNYC—Ives: Sym, "Holidays" (Dufallo).

12:06/WQXR-AM/FM—Mozart: Horn Cto #2 *in E-Flat.*

1:00/WNCN—Schubert: Qnt in C, Op. 163 (Heifetz, Baker, Primrose, Piatigorsky, Rejto).

2:00/WQXR-AM/FM—Mozart: *Idomeneo.* (Pavarotti, Valente, Behrens, von Stade, Lewis/Levine). Live from the Metropolitan Opera.

WNYC—Menotti: Sebastian: Ballet Suite (Stokowski).

3:00/WNCN—Bach: Orchestral Suite #2 in b (Preston/Pinnock).

4:00/WNCN—Stravinsky: Rite of Spring (Mehta).

5:00/WNCN—Khachaturian: Piano Cto (Fliere/Kondrashin).

6:00/WNCN—Siegmeister: Ozark Set (Mitropoulos).

6:30/WQXR-AM/FM—Bach: Piano Cto in D, Op. 1.

7:00/WNCN—Rossini: Siege of Corinth: Ballet Music (Almeida).

8:00/WNYC—American Music Sampler: **Alec Wilder** Revisited.

9:00/WNCN—Rossini: Il Turco in Italia (Callas, Gedda, Rossi-Lemeni/Gravazzeni).

9:06/WQXR-AM/FM—Berlioz: Te Deum (Davis).

Sun., Jan. 16

10:00 a.m./WNCN—Frescobaldi (arr. Segovia): *Aria detta* "La Frescobaldi" with Variations (Bream).

10:06 a.m./WQXR-AM/FM—Saint-Saëns: Clarinet & Piano Sonata.

11:00 a.m./WNCN—Beethoven: Trio in D, Op. 9, #2 (Grumiaux Trio).

12:00/WNCN—Rossini: Woodwind Qt #4 in B-Flat (Rampal, Coursier, Lancelot, Hongne).

1:00/WNCN—Mahler: Sym #9 in D (Solti).

3:00/WNCN—Honegger: Sym #4, "Deliciae Basilienses" (Munch).

3:06/WQXR-AM/FM—Berg: Violin & Orch Cto (Mehta).

5:00/WNCN—Bartok: *Mikrokosmos: Book 1* (Fransesch).

5:06/WQXR-AM/FM—Great Artists: Luciano Pavarotti, featured guest.

6:00/WNCN—Cui: 7 Vocal Qts, Op. 59 (Beegle).

WNYC—Schumann: Kreisleriana, Op. 16 (Polini). From the 1982 Salzburg Festival.

7:00/WNCN—Wagner: Tannhäuser: Overture and Venusberg Music (Walter).

7:06/WQXR-AM/FM—Tulou: The Angelus, Op. 46.

8:00/WNYC—Mahler: Sym #2 in c, "Resurrection" (Battle, Forrester/Slatkin).

8:06/WQXR-AM/FM—Berlioz: The Damnation of Faust.

10:00/WNYC—Brahms: Liebeslieder Waltzes, Op. 52 (Neikrug/Zukerman).

WNCN—Weber: Clarinet Qnt in B-Flat, Op. 34 (Shifrin).

Mon., Jan. 17

2:06/WQXR-AM/FM—Vaughan Williams: Cto for Two Pianos & Orch.

3:00/WNCN—Schoenberg: Chamber Sym #1 in E, Op. 9 (Mehta).

4:00/WNCN—Pfitzner: Sym #1 in C-Sharp (Schmidt-Isserstedt).

5:00/WNCN—Chausson: Quelques Dances (Doyen).

5:06/WQXR-AM/FM—Fauré: Pavane.

6:30/WNYC—Sibelius: Violin Cto (Oistrakh, Rozhdestvensky).

7:00/WNCN—Chabrier: Three Romantic Waltzes (Dosse, Petit).

8:00/WNCN—Josquin: Chansons, Frottole & Instrumental Works (Rifkin).

WNYC—Miles Davis plays original jazz compositions.

8:06/WQXR-AM/FM—Debussy: Printemps.

9:00/WNCN—Vivaldi: Four Seasons (Laredo). Recorded at the 92nd St. Y.

9:06/WQXR-AM/FM—Beethoven: Fidelio (Behrens, McCracken, Plishka, von Helem, Nentwig/Ozawa).

11:00/WNCN—Thomson: Family Portrait for Brass Qnt (American Brass Qnt).

WNYC—Varese: Density 21.5 (Sollberger).

Tues., Jan. 18

2:06/WQXR-AM/FM—Grieg: Peer Gynt Suite #2: Return of Peer Gynt & Solveig's Song.

3:00/WNCN—Beethoven: Trio in E-Flat, Op. 3 (Grumiaux Trio).

WNYC—Janecek: The Cunning Little Vixen.

4:00/WNCN—Paganini: Introduction and Variations on the Theme "Non più mesta" from Rossini's "La Cenerentola," Op. 12 (Accardo/Dutoit).

5:00/WNCN—Haydn: Oboe Cto in c (Roseman/Kapp).

5:06/WQXR-AM/FM—Massenet: Adieux, notre petite table (Act II) from Manon.

6:00/WNCN—Bach: Christmas Oratorio: "Schlafe mein Liebster" (Horne/Lewis).

6:30/WNYC—Poulenc: *Tel jour telle nuit* (Kruysen, Richard).

8:00/WNYC—Bernstein: Facsimile (Irving).

8:06/WQXR-AM/FM—Schubert: Mass #3 in B-Flat.

10:00/WNCN—Mahler: Sym #1 in D (Abbado).

11:00/WNYC—Ravel: Piano Trio in a (A. & F. Yedlina, Dubinsky).

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TELEVISION

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⑦ **WABC** 212-887-7777
⑨ **WOR** 212-764-7000
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Ⓢ **SHOWTIME** 212-880-6600
Ⓝ **UPTOWN** 212-942-7200
Ⓦ **WOMETCO (WHT).** 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today in New York
⑤ New Zoo Review
⑦ News
⑨ Joe Franklin
⑪ Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
Ⓗ Wed/**Movie:** Gulliver's Travels
Fri/Making Love Better

6:30
② News
④ Early Today
⑤ Popeye
⑪ Magilla Gorilla
Ⓗ Thu,Tue/Dot & the Kangaroo
Fri/All Summer in a Day
Mon/**Movie:** Gulliver's Travels
Ⓢ Thu/Toby & the Koala
Tue/Mister Gimme

7:00
② News
④ Today
⑤ World's Greatest Cartoon Show
⑦ Good Morning America
⑨ Jimmy Swaggart
⑪ Tom and Jerry
Ⓗ Fri/Inside the NFL
Ⓢ Fri/**Movie:** Urban Cowboy
Mon/Fractured Flickers
Tue/A Different Kind of Winning

7:30
⑨ Jim Bakker
⑪ Pink Panther
Ⓗ Wed/Fraggle Rock
Ⓢ Wed/The Olden Days Coat
Mon/**Movie:** The Great Train Robbery
Tue/Elvis

8:00
⑪ Tom & Jerry & Friends
Ⓗ Wed/**Movie:** Convoy
Thu/**Movie:** They All Laughed
Fri,Tue/**Movie:** Gallipoli
Mon/**Movie:** Heartbeeps
Ⓢ Wed/**Movie:** Caveman
Thu/**Movie:** Second Hand Hearts

8:30
⑤ Flintstones
⑨ Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report

9:00
② Match Game
④ Donahue
⑤ Wed-Fri,Tue/I Love Lucy
Mon/Special: Paul Robeson Tribute
⑦ Richard Simmons
⑨ Straight Talk
⑪ Great Space Coaster

9:30
② Jokers Wild
⑤ Make Room For Daddy
⑦ So You Think You Got Troubles?!
⑪ Wed-Thu,Mon-Tue/Flipper
Fri/Insight
Ⓗ Mon/Video Jukebox
Ⓢ Wed,Fri,Mon/Aerobicise

10:00
② $25,000 Pyramid
④ Facts of Life
⑤ Welcome Back Kotter
⑦ Good Morning New York
⑨ Romper Room
⑪ Civic Programming
Ⓗ Wed/**Movie:** Liar's Moon
Thu/**Movie:** King of the Mountain
Fri/**Movie:** The Magic of Lassie
Mon/The Man Who Saw Tomorrow
Tue/**Movie:** Across the Great Divide
Ⓢ Wed,Tue/**Movie:** The V.I.P.'s
Thu/**Movie:** The Unknown Man
Fri/**Movie:** The Tall Target
Mon/**Movie:** Scene of the Crime

10:30
② Child's Play
④ Sale of the Century
⑤ All in the Family
Ⓦ Wed/**Movie:** So Fine
Thu/**Movie:** Ruckus
Fri/A Mouse & His Child
Mon/David Steinberg
Tue/King & Mr. Bird

11:00
② Price Is Right
④ Wheel of Fortune
⑤ Hour Magazine
⑦ Love Boat
⑨ Tic Tac Dough
⑪ Wed-Fri/Odd Couple
Mon,Tue/Candid Camera

11:30
④ Hit Man
⑨ You Asked For It
⑪ Mon,Tue/Odd Couple
Ⓗ Thu/**Movie:** Across The Great Divide
Mon/The Year That Was: 1982
Ⓢ Thu/**Movie:** Tess
Fri/Fractured Flickers
Ⓦ Mon/My 17th Summer

12 **NOON**
② Tattletales
④ Just Men
⑤ Tom Cottle
⑦ Family Feud
⑨ News
⑪ Good Times
Ⓗ Wed/**Movie:** The Competition
Fri/**Movie:** Superman II
Tue/Missing Persons: Dead or Alive
Ⓢ Wed/**Movie:** Taps
Fri/**Movie:** Rollover
Mon/**Movie:** Pennies From Heaven
Tue/**Movie:** Superman II

12:30
② Young and the Restless
④ Search for Tomorrow
⑤ Midday
⑦ Ryan's Hope
⑪ News
Ⓗ Mon/**Movie:** Skyward

1:00
④ Days of Our Lives
⑦ All My Children
⑨ Wed/**Movie:** Every Little Crook and Nanny (1972). Lynn Redgrave, Victor Mature. Crime comedy.
Thu/**Movie:** Bigger Than Life (1956). James Mason, Barbara Rush. Interesting Nicholas Ray melodrama about a teacher hooked on drugs.
Fri/**Movie:** Louisiana Purchase (1941). Bob Hope, Vera Sorina. Entertaining Irving Berlin musical comedy.
Mon/**Movie:** The Charge of the Model T's (1979). Louis Nye, John David Carson. Foolish comedy of a German spy during WWI.
Tue/**Movie:** Higher and Higher (1943). Michele Morgan, Frank Sinatra. Pleasant musical fluff.
⑪ 700 Club
Ⓗ Tue/**Movie:** Liar's Moon

1:30
② As the World Turns
Ⓗ Thu/The Man Who Saw Tomorrow

2:00
④ Another World
⑤ Chico and the Man
⑦ One Life to Live
⑪ Mon-Thu/Magic Garden
Fri/Big Blue Marble
Ⓢ Fri, Mon/Aerobicise

2:15
Ⓢ Wed/Aerobicise

2:30
② Capitol
⑤ World's Greatest Cartoon Show
⑪ Krofft Superstars
Ⓗ Wed,Fri/Making Love Better
Mon/Air Supply in Hawaii
Ⓢ Wed/**Movie:** Cause for Alarm
Thu/**Movie:** Time Bandits
Fri/**Movie:** Caveman
Mon/Seven Wishes of a Rich Kid
Tue/A Different Kind of Winning

3:00
② Guiding Light
④ Fantasy
⑦ General Hospital
⑨ Ironside
⑪ Tom and Jerry
Ⓗ Wed/**Movie:** Convoy
Thu/**Movie:** They All Laughed
Fri,Tue/**Movie:** Gallipoli
Ⓢ Tue/Mister Gimme

3:30
⑪ Mon,Tue/Scooby Doo
Ⓗ Mon/**Movie:** Heartbeeps
Ⓢ Mon/**Movie:** The Adventures of the Wilderness Family
Tue/**Movie:** Sinbad & the Eye of the Tiger

4:00
② Barnaby Jones
④ Mary Tyler Moore
⑤ Wonder Woman
⑦ Edge of Night
⑨ In Search of
⑪ Wed-Fri/Scooby Doo
Mon,Tue/Pink Panther
⑬ Sesame Street
Ⓢ Wed/**Movie:** Sinbad & the Eye of the Tiger
Fri/**Movie:** Willy Wonka & the Chocolate Factory

4:30
④ More Real People
⑦ Wed/After School Special
Thu-Tue/People's Court
⑨ Wed/**Movie:** Unknown Island (1948). Barton MacLaine, Virginia Grey. Mediocre sci-fi.
Thu/**Movie:** The Land Unknown (1957). Jock Mahoney, Shawn Smith. Prehistoric life beneath the sea: adventure.
Fri/**Movie:** One Million B.C. (1940). Victor Mature, Carole Landis. Vintage adventure.
Mon/**Movie:** The Day of the Triffids (1963). Howard Keel, Nicole Maurney. Good sci-fi horror about man-eating plants.
Tue/**Movie:** The Eye Creatures (1965). John Ashley, Cynthia Hull. Bloody sci-fi.
⑪ Wed-Fri/Pink Panther
Mon,Tue/Happy Days Again
Ⓢ Thu/Mark Twain Theatre

5:00
② ④ ⑦ News
⑤ 6 Million Dollar Man
⑪ Little House on the Prairie
⑬ Mister Rogers
Ⓗ Wed/Fraggle Rock
Thu/Big Cats
Fri/Clown White
Mon/**Movie:** Gulliver's Travels
Tue/Dot & the Kangaroo

5:30
⑬ Electric Company
Ⓗ Wed/**Movie:** Gulliver's Travels
Ⓢ Mon/**Movie:** Urban Cowboy
Tue/Tulsa Country Music Festival

5:45
Ⓢ **Thu/Movie:** Second Hand Hearts

Evening, Jan. 12-14 and 17-18

Wed., Jan. 12

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ BJ/Lobo Show
⑪ Happy Days Again
⑬ Powerhouse
㉑ Latenight
㉛ Brooklyn College Presents
Ⓢ **Movie:** The Great Train Robbery

6:30
⑤ WKRP in Cincinnati
⑪ Barney Miller
⑬ N.J. Nightly News
㉑ Profiles in American Art
㉛ City Comment

6:45
㉛ News from City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Soap
⑪ Jeffersons
⑬ Nightly Business Report
㉑ Over Easy
㉛ Righteous Apples
Ⓗ Video Jukebox

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑨ **Basketball:** N.J. Nets vs. Indiana Pacers
⑪ News
⑬ MacNeil/Lehrer
㉑ Zookeepers
㉛ Say Brother
Ⓗ **Movie:** The Competition

8:00
② Seven Brides for Seven Brothers
④ Real People
⑤ The Life and Adventures of Nicholas Nickleby. Part III. Simulcast on WNCN-FM.
⑦ Tales of the Gold Monkey
⑪ **Movie:** The Sacketts (1979). Glenn Ford, Tom Selleck. Part II.
⑬ National Geographic Special: Rain Forest
㉑ All Creatures Great and Small
㉛ Sarah Vaughan
Ⓝ **Movie:** Outrageous
Ⓢ Bizarre
Ⓦ **Movie:** High Risk

8:30
Ⓢ **Movie:** Hughie

9:00
② **TV Movie:** Illusions (1982). Karen Valentine, Brian Murray.
④ Facts of Life
⑦ The Fall Guy
⑬ Hitler's Night of the Humming Bird
㉑ Media Probes
㉛ Life on Earth

9:30
④ Family Ties
㉑ Doctor in the House

9:45
Ⓦ David Steinberg

10:00
④ Quincy
⑤ ⑪ News
⑦ Dynasty
⑨ 9 on N.J.

13 The Constitution: That Delicate Balance
21 To the Manor Born
31 Profiles in American Art
H Making Love Better
N **Movie:** So You Want to Be a Centerfold/Pet of the Year
S **Movie:** Secret Fantasy

10:30
9 Newark and Reality
11 News
21 Butterflies
31 Screenwriters/Word Into Image
H Seventh Annual Young Comedians Show

10:45
W **Movie:** Looking for Mr. Goodbar

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Sanford & Son
21 Inside Business Today

11:30
2 Hart to Hart
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Hawaii Five-O
11 Saturday Night
13 Elizabeth R
21 Latenight
S **Movie:** Pennies From Heaven

12 MIDNIGHT
7 The Last Word
H **Movie:** The Exterminator
N **Movie:** Mortal Combat

12:30
4 David Letterman
5 Mission: Impossible
9 Pitfall
11 Star Trek

12:40
2 **Movie:** Shame, Shame on the Bixby Boys (1979). Monte Markham, Don Barry.

1:00
7 **Movie:** Lost Horizon (1973). Part I. Peter Finch, Liv Ullman. Ghastly musical about plane crash survivors in Shangri-La.
9 Christian Children's Fund

1:20
S **Movie:** Whose Life Is It Anyway?

1:30
4 11 News
5 Hogan's Heroes
9 Christian Children's Fund

1:45
H **Movie:** Liar's Moon

2:00
2 News Nightwatch
5 **Movie:** Irma la Douce (1963). Shirley MacLaine, Jack Lemmon. Billy Wilder's entertaining comedy of a Parisian prostitute.
9 Joe Franklin
11 To be announced

2:25
7 News

2:30
4 Romance Theatre
11 **Movie:** Unholy Wife (1957). Rod Steiger, Diana Dors. A vineyard owner's wife plots to kill him.

3:00
4 Mary Tyler Moore
9 **Movie:** Escape to the Sun (1972). Laurence Harvey, John Ireland. Soviet Jews try to hijack a plane to freedom.

3:20
S **Movie:** The Border

3:30
4 Here's Lucy

3:35
H **Movie:** Vice Squad

4:30
11 Abbott & Costello

4:43
5 Love, American Style

5:00
11 Focus: N.J.

5:10
S Bizarre

5:15
H Evening at the Moulin Rouge

5:30
4 Health Field
7 Listen & Learn
9 Morning Stretch
11 News

Thu., Jan. 13

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Happy Days
13 Powerhouse
21 Latenight
31 N.Y.U. Broadcast Lab
H Dot & the Kangaroo

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Profiles in American Art
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 New Voice

7:30
2 Battle of the Beat
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Woodwright's Shop
31 Today's Black Woman
H Inside the NFL
S Aerobicise
W **Hockey:** N.Y. Islanders vs. N.J. Devils

8:00
2 Magnum, P.I.
4 Fame
5 The Life and Adventures of Nicholas Nickleby. Part IV (See Jan. 12, 8 p.m.).
7 Greatest American Hero
9 **Movie:** Diamond Head (1963). Charlton Heston, George Chakiris. Saga of a Hawaiian family led by a tyrant.
11 **Movie:** Once You Kiss a Stranger (1970). Carol Lynley, Paul Burke. Poorly done psychological thriller.
13 The Selling of Terri Gibbs
21 Long Island Speak-Out
31 Tony Brown's Journal
N **Movie:** Happy New Year
S **Movie:** Gallipoli

8:30
13 Sneak Previews
31 Afro-American Perspectives
H **Movie:** Sleeping Dogs

9:00
2 Simon & Simon
4 Gimme a Break
7 Too Close For Comfort
13 Mystery!
21 Sneak Previews
31 That Delicate Balance

9:30
4 Cheers
7 It Takes Two
21 This Old House

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
9 Apple Polishers
13 **Movie:** The Man Who Came to Dinner (1941). Monty Woolley, Bette Davis.
21 Austin City Limits
N **Movie:** Fighting Mad
S Loving Friends & Perfect Couples

10:30
9 Meet the Mayors
11 News
31 The Nativity
H The Year That Was: 1982
S A New Day in Eden
W **Movie:** Night School

11:00
2 4 5 7 News
9 Madame's Place
11 Sanford & Son
21 Alpine Ski School
S **Movie:** Time Bandits

11:15
7 News

11:30
2 Quincy
4 Tonight
7 Nightline
9 Racing from Yonkers
11 Saturday Night
21 Latenight
H **Movie:** Pennies From Heaven

12 MIDNIGHT
5 Starsky & Hutch
7 The Last Word
9 World Vision Special
N **Movie:** Scenes From a Marriage
W **Movie:** Girls Who Do

12:30
4 David Letterman
11 Star Trek

12:40
2 McCloud

1:00
5 Mission Impossible
7 **Movie:** Lost Horizon, Part II. See Jan. 12, 1 a.m.
9 Psychic Phenomena
S **Movie:** American Pop

1:25
H **Movie:** Buddy Buddy

1:30
4 11 News

2:00
2 News Nightwatch
5 **Movie:** The Culpepper Cattle Co. (1972). Gary Grimes, Billy "Green" Bush. Unusual, worthwhile Western.
9 Joe Franklin
11 To be announced

2:27
7 News

2:30
4 Romance Theatre
11 **Movie:** Rivals (1972). Joan Hackett, Robert Klein. Odd story of a child's oedipal passions.

2:40
S **Movie:** Nice Dreams

3:00
4 Mary Tyler Moore
9 **Movie:** The Heart of the Matter (1953). Trevor Howard, Elizabeth Allan. Decent drama based on Graham Greene's novel of conflict in South Africa.

3:05
H Inside the NFL

3:30
4 Here's Lucy

3:57
5 Love, American Style

4:05
H **Movie:** They All Laughed

4:10
S **Movie:** Looping

4:30
11 Abbott and Costello

5:00
11 Biography

5:30
4 Health Field
7 Listen & Learn
9 Morning Stretch
11 News

5:45
S Mark Twain Theatre

Fri., Jan. 14

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Happy Days
13 Powerhouse
21 Latenight
31 Are You Listening
H All Summer in a Day
S Paul McCartney & Wings

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
H Fraggle Rock

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth
H Inside the NFL

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 **Basketball:** N.Y. Knicks vs. Atlanta Hawks
11 News
13 MacNeil/Lehrer
21 Long Island Week
31 Sei Seike

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 Benson
11 **Movie:** Search for the Gods (1975). Kurt Russell, Stephen McHattie. Archaeological adventure.
13 Washington Week in Review
21 Feeling Fine
H **Movie:** Gallipoli
N **Movie:** Prince of the City
S **Movie:** Blow Out
W **Movie:** Superman II

8:30
5 Healthbeat
7 Odd Couple
13 Wall $treet Week
21 Zookeepers
31 Cowtail Switch

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
7 **Movie:** The Island (1980). Michael Caine, Angela Punch. Reporter encounters pirates and love in the Caribbean.
13 Body in Question
21 **Movie:** Magnificent Obsession (1935). Irene Dunne, Robert Taylor.
31 Amanecer

9:30
31 Presente

10:00
2 Falcon Crest
4 Remington Steele
5 7 11 News
9 **Basketball:** N.J. Nets vs. Boston Celtics
13 Crisis To Crisis
31 Evening at Pops: Itzhak Perlman
H **Movie:** Superman II
S **Movie:** Urban Cowboy

10:15
W **Movie:** Each Other

10:30
11 News
21 Musical Masterpieces: Music for the Courts

11:00
2 4 7 News
5 M*A*S*H
11 Sanford & Son
13 **Movie:** Artists and Models (1937). Jack Benny, Ida Lupino. Ad man looks for a beautiful model.
21 Long Island Week
N **Movie:** The Man Who Fell to Earth

11:30
2 **Movie:** Cotton Candy (1978). Charles Martin Smith, Clint Howard.
4 Tonight
5 Starsky & Hutch
7 Nightline
11 Saturday Night
21 Latenight

12 MIDNIGHT
7 The Last Word
11 Best of the Midnight Special
W **Movie:** Sensuous Nurse

12:15
H **Movie:** Rollover
S **Movie:** Rollover

12:30
4 SCTV Network
5 Soul Train
9 Madame's Place
11 Star Trek

1:00
7 **Movie:** Rachel, Rachel (1968). Joanne Woodward, James Olson. A school teacher tries to make her life less lonely.
9 Psychic Phenomena
N **Movie:** Outrageous

1:30
5 America's Top Ten
11 News
W **Movie:** Suzanne

1:45
2 **Movie:** The Front Page (1974). Jack Lemmon, Walter Matthau.

2:00
4 News
5 **Movie:** The Big Shot (1942). Humphrey Bogart, Irene Manning. Bogie is a gangster in this so-so drama.
9 Joe Franklin
11 To be announced

2:15
H **Movie:** Hell Night
S Paul McCartney and Wings

2:30
11 Best of the Midnight Special

3:00
4 Uncle Floyd
7 News
9 **Movie:** Oil (1976). Stuart Whitman, Ray Milland. Stopping a burning oil well.

3:30
4 Romance Theatre
11 **Movie:** The Man in the White Suit (1952). Alec Guinness, Cecil Parker. Typically outstanding Guinness in a great comedy.

3:45
5 Love, American Style

3:51
2 **Movie:** Let's Scare Jessica to Death (1971). Zohra Lampert, Barton Heyman.

3:55
H **Movie:** Smash Palace

4:00
4 Mary Tyler Moore
S **Movie:** Buddy Buddy

5:00
11 Best of Groucho

5:30
2 Public Hearing
7 Listen & Learn
11 Biography

5:35
9 **Movie:** The Falcon in Danger (1943). Tom Conway, Jean Brooks.

Mon., Jan. 17

6:00
2 4 7 News
5 Three's Company
9 B.J./Lobo Show
11 Jeffersons
13 Powerhouse
21 Prism
31 All About TV

6:30
5 WKRP in Cincinnati

SOLUTIONS TO LAST WEEK'S PUZZLES

■	B	A	L	A	N	C	I	N	G	A	C	T	S	■
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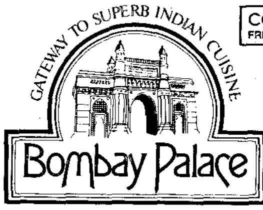

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TELEVISION

⑪ Barney Miller
⑬ N.J. Nightly News
㉛ City Comment
Ⓗ The Year That Was: 1982

6:45
㉛ News from City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Soap
⑪ Alice
⑬ Nightly Business Report
㉑ Over Easy
㉛ Up and Coming

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
⑬ MacNeil/Lehrer
㉑ Tony Brown's Journal
㉛ Opening Night
Ⓗ Fraggle Rock

8:00
② Life is a Circus, Charlie Brown
④ Little House on the Prairie
⑤ PM Magazine
⑦ That's Incredible
⑨ Hard Times
⑪ **Movie:** The 39 Steps (1935). Robert Donat, Madeleine Carroll. Alfred Hitchcock's brilliant espionage thriller, executed with exquisite style.
⑬ Frontline: An Unauthorized History of the NFL
㉑ Jacques Cousteau
㉛ Sarah Vaughan
Ⓗ **Movie:** The Man Who Saw Tomorrow
Ⓝ **Movie:** Sabotage
Ⓢ **Movie:** Coast to Coast
Ⓦ **Movie:** Whose Life Is It Anyway?

8:30
② Filthy Rich
⑤ Carol Burnett

9:00
② M*A*S*H
④ **Movie:** Wait Till Your Mother Gets Home (1982). Paul Michael Glaser, Dee Wallace.
⑤ Merv Griffin
⑦ American Music Awards
⑨ **Movie:** Mickey One (1965). Warren Beatty, Hurd Hatfield. Unusual and worthwhile Arthur Penn drama about a nightclub comedian.
⑬ Great Performances: A Ring for Television
㉑ National Geographic Special: Rain Forest
㉛ Cityscope

9:30
② Newhart
㉛ Murray Perahia in Recital
Ⓗ Not Necessarily the News

10:00
② Cagney & Lacey
⑤ ⑪ News
⑬ Dance in America: Two Duets
㉑ Soundstage
㉛ Mystery!
Ⓗ **Movie:** The Exterminator
Ⓝ **Movie:** Secret Agent
Ⓢ **Movie:** In Praise of Older Women
Ⓦ **Movie:** High Risk

10:30
⑪ News

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Madame's Place
⑪ Odd Couple
⑬ Wagner's Ring: Five Personal Views
㉑ Tony Brown's Journal

11:30
② Trapper John, M.D.
④ Best of Carson
⑤ Starsky & Hutch
⑦ Nightline
⑨ Hawaii Five-O
⑪ **Basketball:** Syracuse vs. Boston College
㉑ Latenight

11:45
Ⓗ **Movie:** Sleeping Dogs
Ⓦ **Movie:** Big Mo

12 MIDNIGHT
⑦ The Last Word
Ⓝ **Movie:** Mortal Combat
Ⓢ **Movie:** Gallipoli

12:30
④ David Letterman
⑤ Mission: Impossible
⑨ Pitfall
⑪ Star Trek

12:40
② Columbo

1:00
⑦ **Movie:** Riot on Sunset Strip (1967). Aldo Ray, Mimsy Farmer.
⑨ Psychic Phenomena

1:30
④ News
⑤ America's Top Ten

1:35
Ⓗ **Movie:** Hell Night

1:55
Ⓢ **Movie:** Pennies From Heaven

2:00
② ⑪ News
⑤ Best of Midday
⑨ Joe Franklin

2:30
④ Romance Theatre
⑪ **Movie:** Great Day in the Morning (1956). Virginia Mayo, Robert Stack. Gold Rush Western.

2:55
⑦ News

3:00
④ Mary Tyler Moore
⑨ **Movie:** If You Knew Susie (1948). Eddie Cantor, Joan Davis. A vaudeville team goes to Washington.

3:15
Ⓗ **Movie:** Four Friends

3:20
⑤ Off the Set

3:30
④ Here's Lucy

3:45
Ⓢ **Movie:** Falcon's Gold

3:50
⑤ Black News

4:20
⑤ Love, American Style

4:30
⑪ Abbott and Costello

5:00
⑪ Biography

5:15
Ⓗ The Year That Was: 1982
Ⓢ Seven Wishes of a Rich Kid

5:30
④ Health Field
⑦ Listen & Learn
⑪ News

Tue., Jan. 18

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ B.J./Lobo Show
⑪ Jeffersons
⑬ Powerhouse
㉑ Latenight
㉛ Women: NY Edition

6:30
⑤ WKRP in Cincinnati
⑪ Barney Miller
⑬ N.J. Nightly News
㉛ City Comment
Ⓗ All Summer in a Day

6:45
㉛ News from City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Soap
⑪ Alice
⑬ Nightly Business Report
㉑ Over Easy
㉛ Que Pasa U.S.A.?
Ⓗ Making Love Better
Ⓢ What's Up America!

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
⑬ MacNeil/Lehrer
㉑ Feeling Fine
㉛ Tony Brown's Journal
Ⓗ History of Pro Football

8:00
② Walt Disney
④ Return of the Doberman Gang
⑤ PM Magazine
⑦ Happy Days
⑨ **Movie:** The Man From the Diner's Club (1963). Danny Kaye, Cara Williams. Routine Kaye vehicle.
⑪ **Movie:** The Glass House (1972). Vic Morrow, Clu Gulager. Noteworthy prison drama based on a Truman Capote story.
⑬ Nova
㉑ Odyssey
㉛ With Ossie and Ruby
Ⓝ **Movie:** The Emigrants
Ⓢ **Movie:** Smash Palace
Ⓦ **Movie:** The Deerhunter

8:30
⑤ Carol Burnett & Friends
⑦ Laverne & Shirley
㉛ Detroit Black Journal

9:00
② **TV Movie:** Illusions (1982). Karen Valentine, Brian Murray.
④ Hill Street Blues
⑤ Merv Griffin
⑦ Three's Company
⑬ American Playhouse: The Skin of Our Teeth. Thornton Wilder comedy starring Sada Thompson, Jack O'Brien.
㉑ Masterpiece Theatre: Winston Churchill—The Wilderness Years
㉛ Ian McKellan Acting Shakespeare
Ⓗ **Movie:** Liar's Moon

9:30
⑦ 9 to 5

10:00
④ St. Elsewhere
⑤ ⑪ News
⑦ Hart to Hart
⑨ Newark and Reality
㉑ Frontline
Ⓢ Loving Friends & Perfect Couples

10:30
⑨ Madame's Place
⑪ News
㉛ The Nativity
Ⓝ **Movie:** Agency
Ⓢ A New Day in Eden

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ **Hockey:** N.Y. Rangers vs. Vancouver Canucks
⑪ Odd Couple
⑬ **Movie:** If I Were King (1938). Ronald Coleman, Basil Rathbone, Frances Dee. A poet matches wits with Louis XI.
㉑ Feeling Fine
Ⓗ **Movie:** Gallipoli
Ⓢ Bizarre

11:15
Ⓦ **Movie:** Four of Us

11:30
② Quincy
④ Best of Carson
⑤ Starsky & Hutch
⑦ Nightline
⑪ Saturday Night
㉑ Latenight
Ⓢ **Movie:** Superman II

12 MIDNIGHT
⑦ The Last Word

12:30
④ David Letterman
⑤ Mission: Impossible
⑪ Star Trek
Ⓝ **Movie:** Union City

12:40
② McMillan and Wife

12:45
Ⓦ **Movie:** Ruckus

12:55
Ⓗ **Movie:** Vice Squad

1:00
⑦ **Movie:** Bridger (1976). James Wainwright, Sally Field. Mountain man Jim Bridges makes a trail through the Rockies in 1830.

1:30
④ ⑪ News
⑤ Hogan's Heroes

1:40
Ⓢ **Movie:** Hughie

2:00
② News
⑤ **Movie:** The Great Lie (1941). Bette Davis, Mary Astor. Davis and Astor fight a good fight over a man.
⑨ Joe Franklin
⑪ **Movie:** Enter the Devil (1971). Irene Kelly, Josh Bryant. Devil worship and murder.

2:30
④ Romance Theatre
⑦ News

2:35
Ⓗ **Movie:** The Fan

2:50
Ⓢ **Movie:** Love Box

3:00
④ Mary Tyler Moore
⑨ **Movie:** The Golden Salamander (1950).

Trevor Howard, Herbert Lom. Smuggling adventure.

3:30
4 Here's Lucy

4:00
11 Candid Camera

4:05
S What's Up America

4:10
H **Movie:** Liar's Moon

4:17
5 Love, American Style

4:30
11 Abbott and Costello

5:00
11 Biography

5:05
S **Movie:** Sinbad & the Eye of the Tiger

5:30
4 Health Field
7 Listen & Learn
11 News

Weekend, Jan. 15-16

Sat., Jan. 15

6:00
2 Patchwork Family
5 Pattern For Living
11 Jack Anderson Confidential
H **Movie:** Handle With Care
S Seven Wishes of a Rich Kid

6:30
4 Rebop
5 Insight
7 News
11 Mr. Magoo

7:00
2 Captain Kangaroo
4 Sonrisas
5 World Tomorrow
7 Davey and Goliath
9 News
11 Magilla Gorilla
S **Movie:** Going Ape

7:30
4 Infinity Factory
5 Bullwinkle
7 Wildlife Adventure
11 Pink Panther

8:00
2 Speed Buggy
4 Flintstone Funnies
5 Laughtoons
7 Superfriends
9 Christopher Closeup
11 Cartoons
13 Sesame Street
31 Carrascolendas
H **Movie:** Liar's Moon

8:30
2 Pandamonium
4 Shirt Tales
5 My Three Sons
7 Pac Man/Little Rascals/Richie Rich
9 Apple Polishers
11 Sport Billy
31 Oye Willie
S **Movie:** Cause For Alarm

9:00
2 Gilligan's Planet
4 Smurfs
5 The Waltons
9 9 on N.J.
11 F Troop
13 Mister Rodgers
31 La Esquina

9:30
2 Bugs Bunny/Road Runner
7 Pac-Man
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real

10:00
5 Saturday Morning Live
7 Mork and Mindy Hour
9 Dr. Who
11 Gospel Hour
13 World of the Dark Crystal
31 Sonrisas
H Air Supply in Hawaii
S **Movie:** The Cowboy & the Lady

10:30
2 Bugs Bunny/Road Runner
4 Gary Coleman
31 Que Pasa U.S.A.?

11:00
4 Incredible Hulk
7 Scooby & Scrappy Doo
9 All Star Wrestling
11 Hee Haw
13 National Geographic Special: Rain Forest
H Inside the NFL

11:30
2 Meatballs & Spaghetti
S **Movie:** Coast to Coast

12 **NOON**
2 NFL Today
4 Jetsons
5 Big Valley
7 Weekend Specials
9 Hardy Boys/Nancy Drew Mysteries
11 To be announced
13 Presente
21 Gourmet Cooking
H **Movie:** Skyward

12:30
2 **Football:** NFL Playoff
4 Flash Gordon
7 American Bandstand
13 21 This Old House

1:00
4 NFL Week in Review
5 Bionic Woman
11 At the Movies
13 21 Victory Garden
W **Movie:** Big Mo

1:15
9 **Hockey:** N.Y. Rangers vs. Boston Bruins

1:30
4 NFL Weekly Magazine
7 Sha-Na-Na
11 **Movie:** The Mysterians (1958). Kenji Sahara, Yumi Shirakawa. Curious, above-par Japanese sci-fi about highly intelligent aliens.
13 Everyday Cooking with Jacques Pepin
21 Long Island Week
S Short Picks

2:00
4 **Basketball:** North Carolina vs. Virginia
5 6 Million Dollar Man
7 People's Court
13 Matinee at the Bijou
21 Long Island Sports Network
H **Movie:** Handle With Care
S A Movie Star's Daughter

2:30
7 Eyewitness News Conference

3:00
5 **Movie:** Five Masters of Death (1979). David Chiang, Ti Lung. Martial arts action.
7 **Movie:** The Mouse That Roared (1959). Peter Sellers, Jean Seberg. The Duchy of Grand Fenwick declares war on the U.S. in this excellent comedy.
11 Kung Fu
S **Movie:** Sinbad & the Eye of the Tiger
W **Movie:** Time Bandits

3:30
13 Sneak Previews

3:45
2 **Football:** East/West Shrine Game

4:00
4 **Football**
9 **Movie:** The Haunting (1963). Julie Harris, Claire Bloom. Supernatural horror.
11 White Shadow
13 Nova
21 Supersoccer
31 China Eyes
H **Movie:** Liar's Moon

4:30
7 7 on Location

5:00
5 Mission: Impossible
7 Pro Bowlers Tour
11 Chips Patrol
13 America's Black Forum
21 Sesame Street
31 Alpine Ski School
S **Movie:** Superman II
W **Movie:** Gallipoli

5:30
13 Open Mind
31 Lawmakers

6:00
5 Starsky & Hutch
9 Racing From Aqueduct
11 Star Trek
13 Lawmakers
21 Sneak Previews
31 Searching
H **Movie:** Skyward

6:30
7 News
9 In Search of
13 Mainstream
21 Profiles in American Art
31 European Television

7:00
2 News
4 Prime of Your Life
5 Welcome Back, Kotter
7 Going Straight
9 Chronicle
11 Dance Fever
13 Inside Albany
21 Wall Street Week
31 Martin Luther King Tribute
W **Movie:** Return of the Master Killer

7:30
2 2 on the Town
4 Glen Campbell Music Show
5 All in the Family
9 **Hockey:** N.J. Devils vs. Hartford Whalers
11 Solid Gold
13 Agronsky & Company
21 Inside Albany
S Tulsa Country Music Festival

8:00
2 Bring 'Em Back Alive
4 Diff'rent Strokes
5 **Movie:** Lilies of the Field (1963). Sidney Poitier, Lilia Skala. Poitier is a GI who helps nuns build a chapel.
7 T.J. Hooker
13 Ian McKellen Acting Shakespeare
21 Hitler's Night of the Humming Bird
H **Movie:** Fort Apache, the Bronx
N **Movie:** El Super

8:30
4 Silver Spoons
11 **Movie:** Compulsion (1959). Orson Welles, E.G. Marshall. Dramatization of the Leopold and Loeb murder trial.

9:00
2 **Movie:** Hooper (1978). Burt Reynolds, Sally Field.
4 **Football:** Hula Bowl
7 Love Boat
21 Live from Lincoln Center: The Chamber Music Society of Lincoln Center with Chick Corea
31 NYU Broadcast Lab
S **Movie:** Bustin' Loose
W **Movie:** Cattle Annie & Little Britches

9:30
13 Years of Darkness: Images Before My Eyes
31 Women: N.Y. Edition

10:00
5 News
7 Fantasy Island
31 National Geographic Special
H Air Supply in Hawaii
N **Movie:** Face to Face

10:30
5 Black News
9 11 News

11:00
5 **Movie:** The Stepford Wives (1975). Katherine Ross, Paula Prentiss. Suspend your disbelief for this compelling thriller of suburban housewives.
7 News
9 Paul Hogan
11 Odd Couple
13 **Movie:** Design for Living (1933). Fredric March, Miriam Hopkins. Noel Coward comedy.
H **Movie:** Four Friends
S Bizarre
W **Movie:** Chatterbox

11:15
7 News

11:30
2 News
9 Harness Racing from Yonkers
11 Streets of San Francisco
S **Movie:** Secret Fantasy

11:45
7 **Movie:** Chisum (1970). John Wayne, Forrest Tucker.

12 **MIDNIGHT**
4 News
9 Wrestling

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TELEVISION

12:15
W **Movie:** Blood Beach

12:20
N **Movie:** Zoot Suit

12:30
2 **Movie:** Showdown (1973). Dean Martin, Rock Hudson.
4 Saturday Night Live
11 Best of the Midnight Special
13 Mystery!

1:00
9 **Movie:** Murder Clinic (1966). William Berger, Francoise Prevost. An evil monster is loose.
H **Movie:** Vice Squad
S **Movie:** Superman II

1:20
5 **Movie:** The Hard Way (1943). Ida Lupino, Dennis Morgan. Sisters and show business melodrama.

1:30
11 News

1:55
7 **Movie:** Cowboy (1958). Jack Lemmon, Glenn Ford. Cattle roundup Western.

2:00
4 Evening at the Improv
11 Solid Gold

2:38
2 **Movie:** Death Cruise (1974). Edward Albert Jr., Kate Jackson.

2:40
H **Movie:** Liar's Moon

3:00
4 Uncle Floyd
9 **Movie:** Congo Crossing (1956). George Nader, Virginia Mayo (1956). Adventure in Africa.
11 **Movie:** Circus of Fear (1966). Christopher Lee, Leo Genn. Murder mystery.

3:10
S **Movie:** Swinging Cheerleaders

3:30
4 Mary Tyler Moore

3:40
7 News

4:00
4 Mary Tyler Moore

4:07
2 **Movie:** Winning (1969). Paul Newman, Joanne Woodward.

4:30
4 Here's Lucy
H **Movie:** Skyward

5:00
11 Biography

5:30
11 Christopher Closeup

5:45
11 Davey and Goliath
S Tulsa Country Music Festival

Sun., Jan. 16

6:00
9 New York Report
11 I Dream of Jeannie

6:30
2 Mr. Moon's Magic Circus
4 Agriculture U.S.A.
5 Time for Timothy
7 News
11 Candid Camera
H Missing Persons: Dead or Alive

7:00
2 Captain Kangaroo
4 Journey to Adventure
5 Kenneth Copeland
7 Faith for Today
9 Newark and Reality
11 Robert H. Schuller

7:30
4 Twice a Woman
7 This Is The Life
9 Jack van Impe Presents
H **Movie:** Convoy
S Showtime's Hollywood

8:00
2 For Our Times
4 Today in New York
5 Jimmy Swaggart
7 Christopher Closeup
9 Church Growth International
11 Ever Increasing Faith
13 Sesame Street
S **Movie:** Willy Wonka & the Chocolate Factory

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery

9:00
2 Sunday Morning
4 Bob Newhart
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Planet of the Apes
13 Mister Rodgers

9:30
4 That Teen Show
5 **Movie:** The Canterville Ghost (1944). Charles Laughton, Robert Young. Recommended comedy of a cowardly ghost and his descendant.
7 Wildlife Adventure
9 Point of View
11 Josie and the Pussycats
13 Electric Company
H **Movie:** The Magic of Lassie

10:00
4 Positively Black
7 Hispanic Writers of Greater New York
9 Mass
11 Tom and Jerry
13 Wild America
S **Movie:** Time Bandits

10:30
2 Public Hearing
4 Visiones
7 Entertainment This Week
9 That's the Spirit
11 Pink Panther
13 Mainstream

11:00
2 Newsmakers
4 First Estate
9 Make Peace With Nature
11 Three Stooges
13 The Constitution: That Delicate Balance

11:15
5 **Movie:** Tarzan's Revenge (1938). Glenn Morris, Eleanor Holm. Tarzan saves hunters from savages.

11:30
2 Face the Nation
4 News 4orum
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Mexican Hayride (1948). Bud Abbott, Lou Costello. Not-so-hot A & C.
H Fraggle Rock

12 NOON
2 Channel 2 the People
4 Meet the Press
9 Robert Schuller
21 Antiques & Americana
H Missing Persons: Dead or Alive
S **Movie:** Let's Do It Again

12:30
2 Lorne Greene's New Wilderness
4 NFL '82
5 **Movie:** The Beast With Five Fingers (1946). Robert Alda, Andrea King. A hand without a body makes for a convincing chiller atmosphere.
7 Directions
13 The Lesson
21 Magic of Oil Painting

1:00
2 **Basketball:** DePaul vs. Louisville
4 **Football:** NFL Playoff
7 Like It Is
9 **Movie:** Forbidden Planet (1956). Walter Pidgeon, Anne Francis. Intriguing outer space sci-fi.
11 **Movie:** The Barbarian and the Geisha (1958). John Wayne, Eiko Ando. Ineffective international romance.
13 Great Performances: Tinker, Tailor, Soldier, Spy
21 Victory Garden
H **Movie:** King of the Mountain

1:30
21 Gourmet Cooking

2:00
7 **Movie:** The 30-Foot Bride of Candy Rock (1959). Dorothy Provine, Lou Costello. Scientist enlarges his girlfriend.
21 Washington Week in Review
S **Movie:** The Tall Target
W **Movie:** The Gay Cavalier

2:15
5 **Movie:** The Long Gray Line (1955). Tyrone Power, Maureen O'Hara. John Ford's drama of a West Point instructor's life.

2:30
7 Crisis Theatre
21 Wall $treet Week
H **Movie:** The Magic of Lassie

3:00
9 **Movie:** Fantastic Voyage (1966). Stephen Boyd, Raquel Welch. Imaginative fantasy of a journey into a human body.
11 **Movie:** The Little Foxes (1941). Bette Davis, Herbert Marshall. Lillian Hellman's play about a corrupt Southern family nicely adapted to the screen with powerful performances.
13 Hitler's Night of the Humming Bird
21 Supersoccer

3:30
2 NFL Today
7 **Movie:** The Geisha Boy (1958). Jerry Lewis, Suzanne Pleshette. A daffy magician joins a USO group and wreaks havoc in Japan and Korea.
S Showtime's Hollywood

3:45
W **Movie:** 3 Guys Named Mike

4:00
2 **Football:** NFL Playoff
4 NFL Post-Game
13 American Interests
21 Matinee at the Bijou
31 Washington Week in Review
S **Paul McCartney and Wings**

4:30
4 Marcus Welby, M.D.
31 Lawmakers
H HBO Magazine

5:00
5 Kojak
7 So You Think You Got Troubles?!
9 Those Amazing Animals
13 U.S. Chronicle
31 Inside Washington
H Cavett Behind the Scenes

5:30
4 Al McGuire on Sports
7 Here's Richard
11 **Movie:** Banyon: Walk Up and Die (1971). Robert Forster, Darrin McGavin. Murder mystery.
13 Firing Line
21 Six-Gun Heroes
31 Cityscope
H **Movie:** Convoy
W **Movie:** Cutter's Way

6:00
4 7 News
5 **Movie:** Vendetta for the Saint (1968). Roger Moore, Ian Hendry. Espionage.
9 Return of the Saint
31 All about TV
S **Movie:** Willy Wonka & the Chocolate Factory

6:30
4 7 News
13 Elizabeth R
21 The Lawmakers
31 Searching

7:00
2 60 Minutes
4 Voyagers
7 Ripley's Believe It Or Not!
9 To be announced
21 Inside Albany
31 Rebop

7:30
9 Madison Square Garden
11 To be announced
21 Screenwriters/Word into Image
31 Camera Three
H Fraggle Rock
W 10 for Title

8:00
2 Archie Bunker's Place
4 CHiPs
5 On the Town with Tony Bennett
7 Matt Houston
9 Straight Talk
13 Life on Earth
21 Mystery
31 Only the Ball Was White
H **Movie:** Neighbors
N **Movie:** Outrageous
S **Movie:** Time Bandits

8:30
2 Gloria
11 Lawrence Welk
31 To be announced
W Charlie Daniels

9:00
2 Jeffersons
4 **Movie:** Young Frankenstein (1974). Gene Wilder, Madeline Kahn.
5 Merv Griffin
7 Celebrity Daredevils
9 It Is Written
13 Masterpiece Theatre: Winston Churchill: The Wilderness Years
21 **Movie:** Pot O'Gold (1941). James Stewart, Paulette Goddard. Young couple convinces a cereal magnate to jazz up the radio show he sponsors.

9:30
2 Alice
9 World Tomorrow
11 Wall Street Journal Report

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Fawlty Towers
31 Crisis to Crisis
H **Movie:** Pennies from Heaven
N **Movie:** So You Want to Be a Centerfold/Pet of the Year
S **Movie:** Rollover
W **Movie:** Four Seasons

10:30
5 Sports Extra
11 From the Editor's Desk

10:35
13 Doctor in the House

11:00
2 4 7 News
5 Off the Set
9 Madame's Place
11 At the Movies

11:05
13 Metrocosms

11:15
2 7 News

11:30
4 The Secrets of the Bermuda Triangle
5 David Susskind
11 Odd Couple

11:45
2 Sports Update
7 Sports Special

11:50
13 Matinee at the Bijou

11:55
H George Carlin at Carnegie Hall

12 MIDNIGHT
2 **Movie:** Dr. Scorpion (1978). Nick Mancuso, Christine Lahti.
7 **Movie:** Curse of the Fly (1965). Brian Donlevy, Carole Gray.
9 Barry Farber
11 Laugh Trax
N **Movie:** El Super
S **Movie:** Let's Do It Again
W **Movie:** On the Right Track

1:00
9 **Movie:** Pumpkin Eater (1964). Anne Bancroft, Peter Finch. Involving drama of marriage and infidelity.
11 News
H **Movie:** Convoy

1:30
4 Mary Tyler Moore
11 It's Your Business

1:45
7 **Movie:** Thirteen Ghosts (1960). Charles Herbert, Jo Morrow. Professor and his family move into a haunted, treasure-filled house.

2:00
2 News
4 Positively Black
11 **Movie:** Macho Callahan (1970). David Janssen, Lee J. Cobb. Revenge Western.
S **Movie:** The Deer Hunter

2:30
4 First Estate

2:50
H **Movie:** Who's That Knocking at My Door?

3:00
9 **Movie:** Redneck (1973). Telly Savalas, Mark Lester. Brutal crime story.

3:30
7 News

4:00
11 Best of Groucho

4:20
H **Movie:** Smash Palace

4:30
11 Abbott & Costello

5:00
11 Biography

5:05
S Paul McCartney and Wings

5:30
4 Health Field
11 News

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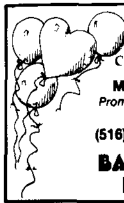

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H. B. Abe—Congratulations on four score less ten. Your loving wife.

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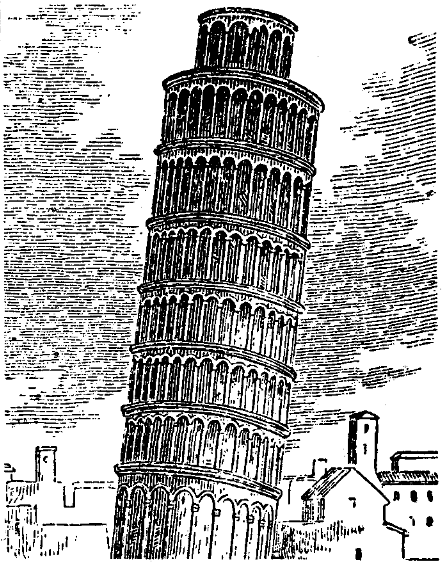

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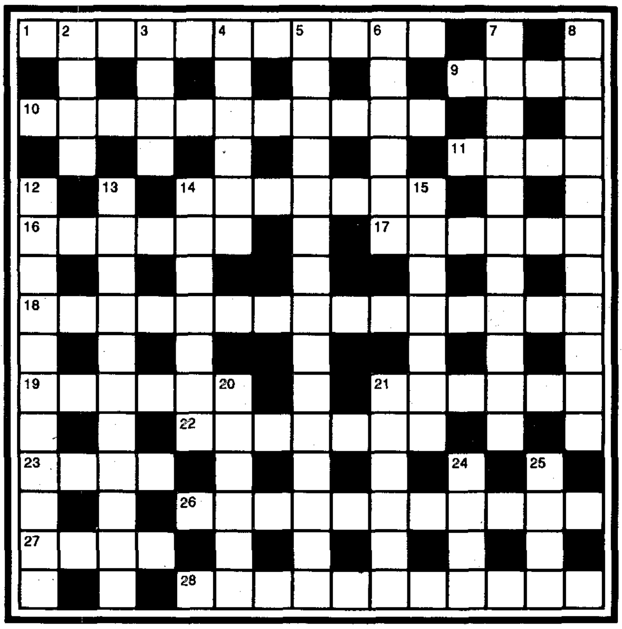
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Prayer of a bird held in its bill. (11)
9 European measure. (4)
10 It provides copy which would look good in a motoring journal. (6, 5)
11 Blame for lack of distinction. (4)
14 Ways in which setters provide a solution. (7)
16 Concedes the flowers have no head. (6)
17 Seal sounding like a young bird. (6)
18 Elusive creature which may appear cross, then solemn. (4, 4, 7)
19 Caught backing prohibition plot. (6)
21 Native but not indigenous soldiers held by king. (6)
22 In a car rear seats are things which are behind. (7)
23 The side without a king has something to eat. (4)
26 Bad writer indicates that a church worker holds the provinces back. (5, 6)
27 Sticks for more than one of nine. (4)
28 Used in dressing with the right local stone. (4, 7)



Down

2 A mother for a motherless one. (4)
3 Island in which the competent rise. (4)
4 Music produced when there are no facilities for practice. (6)
5 Declare a smaller amount for each child when one is an exile. (9, 6)
6 Turns out more than one tennis champion. (6)
7 A natural process which sets one between vote and people. (11)
8 Ministers who appear in an unknown constellation. (11)
12 Ancient town consisting of fortification above river crossing. (11)
13 Negro poets hold love is something to write on. (11)
14 Where there is a bird on the water. (7)
15 Cricketers have lost the page and become bad men. (7)
20 Least sweet but it is confused with the reds. (6)
21 In a panic ram boats as a game. (6)
24 Dye made from a duck. (4)
25 Look for a match. (4)

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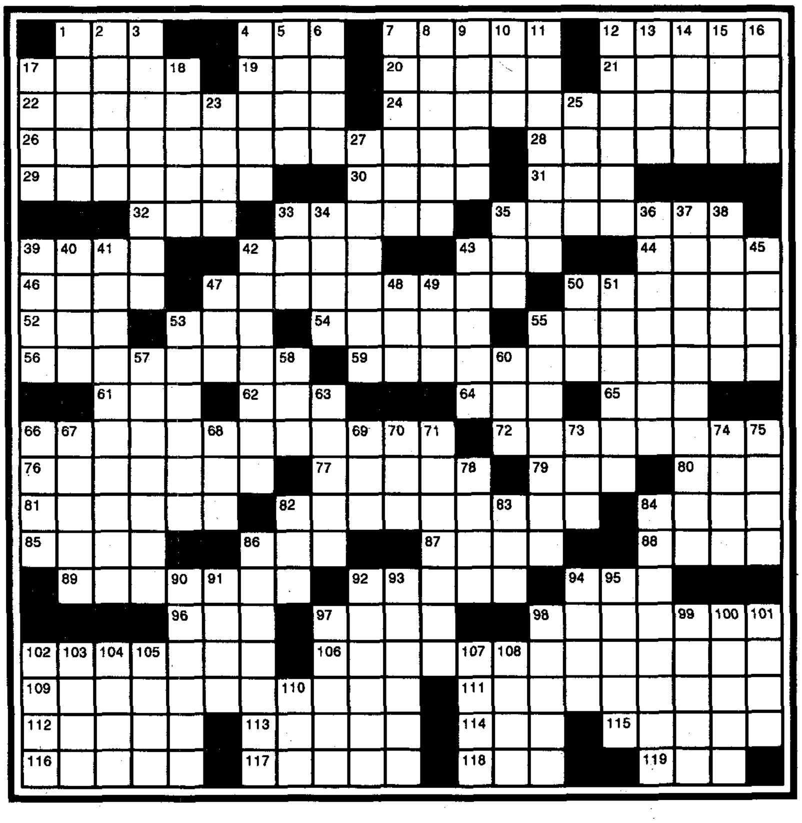
'EXCHANGING LETTERS':'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Sian's river
4 Carpentry cutter
7 German state
12 Distribute
17 John —— Garner
19 Dock union: abbr.
20 Poker dues
21 Brownish gray
22 Aptly-named publisher
24 Jazzman at the Cotton Club
26 President with termites
28 Needing ironing
29 Impending (for)
30 Shoppe sign word
31 Silkworm
32 Culbertson
33 Fly-catching bird
35 Caustic remark
39 —— au rhum
42 Fem.'s antithesis
43 Tailor's concern
44 Farm need
46 Mellows, as wine
47 Comic scarred by a virus
50 "—— -Boom-De-Ré"
52 Like Abner
53 Off one's rocker
54 Port of Japan
55 Phantom
56 Fibbed
59 Mafia's favorite author
61 Conger
62 Hansom
64 City RR's
65 P.T.A. member
66 P.L.O. toady
72 Imagine
76 Of vision
77 Water wheel
79 Former nuclear agcy.
80 Suburb of Rabat
81 Approached
82 Netman who was never interesting
84 Stumpy tail
85 Streeter's "—— Mable"
86 Overly
87 Pompeii girl
88 Guevara namesakes
89 Not detailed
92 Kind of agent
94 Before sigma
96 Caucho tree
97 Ivy Leaguers
98 Ars —— (verse)
102 Dutch Guiana, formerly
106 Sexy actor
109 Football coach fond of lullabies
111 Subway graffiti writer
112 Time-waster
113 White-sale item
114 Western Indian
115 California sawfish
116 Accomplishers
117 Renaissance poet
118 Cong. member
119 "Old MacDonald" refrain

Down

1 Conestoga, e.g.
2 Inside prefixes
3 Summer quenchers
4 Seven, in Sicily
5 What there oughta be
6 Dry gully
7 Slangy run-in
8 Scramble a message
9 Monolith
10 Coterie
11 Make legal copies
12 Part of 79 Across
13 Nomadic Norseman
14 Respite
15 Griffith's TV son
16 Work at the bar
17 "—— lay me down. . ."
18 Sign up
23 Calhoun of films
25 Feline sound
27 Inexpensive
33 Golf norm
34 Nickname in hockey
35 Word with pack or shooter
36 Pertinent to
37 Israeli author who skied on cinders
38 Lamebrain
39 Latvian, for one
40 Exchange fee
41 Bandit queen who went naked
42 Health exam
43 Bowling unit
45 Ebb
47 Holbrook or Linden
48 Damage
49 Hawaiian fish
50 Spasm
51 Of an Edenite
53 Hard feelings
55 Catch in a trap
57 Brando film, '54
58 Auricle
60 Bloke's drink
63 Mandolin's kin
66 Out there, in odes
67 Fencing swords
68 Half a diam.
69 Egg —— yong
70 Airport info abbr.
71 Most minuscule
73 Neckline shape
74 Paste
75 Diner sign
78 Cameroons tribesmen
82 Part of B.S.A.
83 Sides, in cricket
84 Wholly in the clear
86 "—— Happy Fella"
90 Piano workers
91 Goodman's horn: abbr.
92 Feathers
93 —— the occasion (cope)
94 Chess piece
95 Weighs by lifting
97 Sommer, et al.
98 Midriff: prefix
99 Japanese porcelain
100 Nile capital
101 "King and I" role
102 Lose traction
103 Zip open
104 Golden or slide
105 Relative of a via
107 D.J. Don
108 N.B.A.'s Archibald
110 Dance syllable



Solutions to last week's puzzles appear on page 114.

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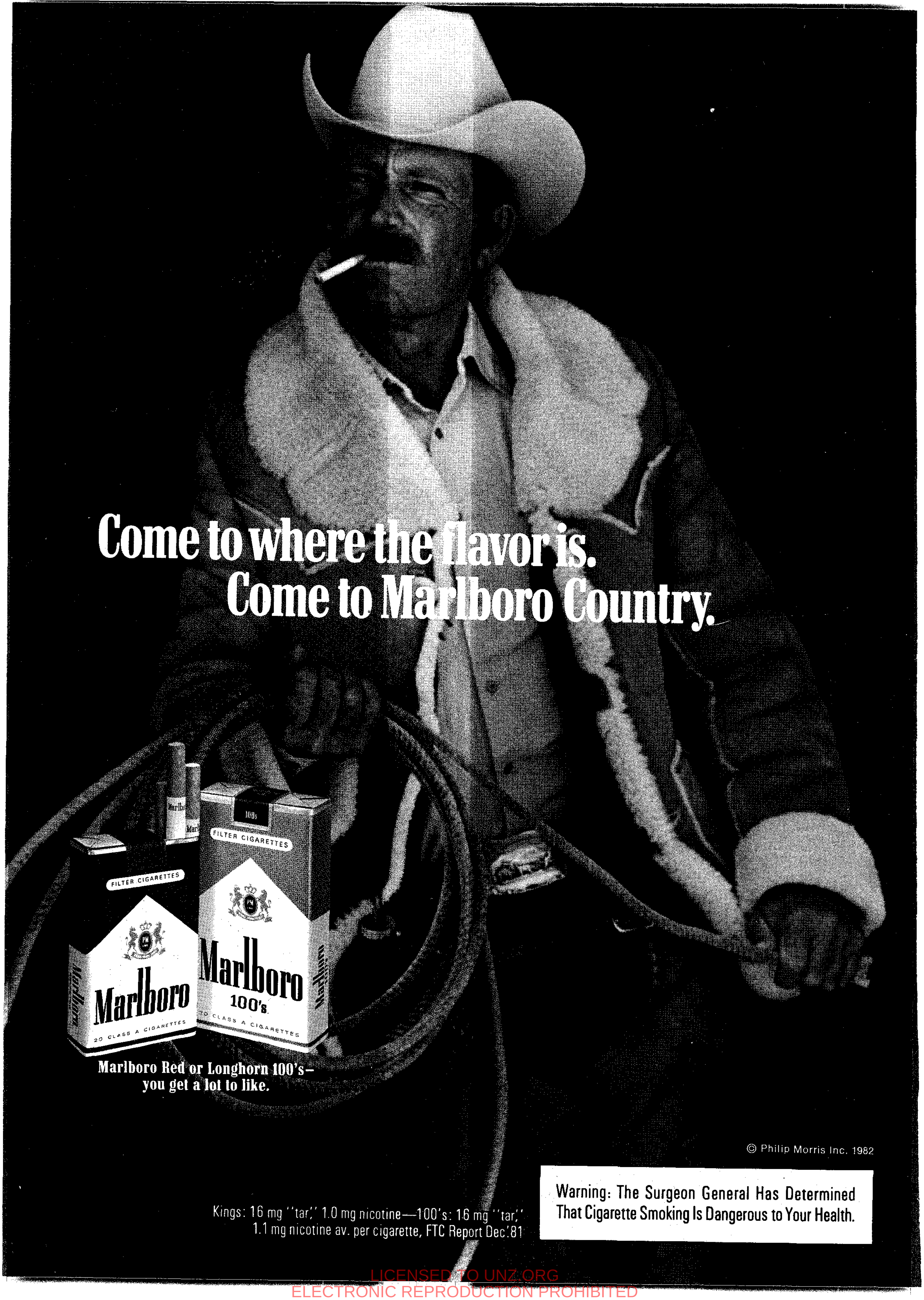
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